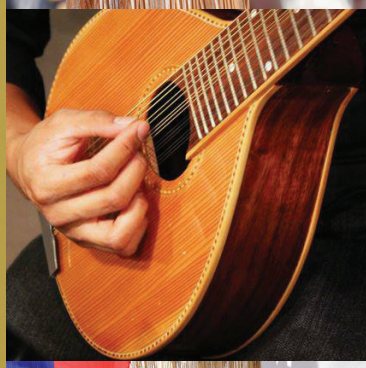
A Legacy of Filipino American Performing Arts in California

Our Culture Resounds Our Future Reveals



Eleanor Lipat-Chesler and Mary Talusan, Editors

Maureen Russell, Project Lead Archivist

Our Culture Resounds, Our Future Reveals:

A Legacy of Filipino American Performing Arts in California

Eleanor Lipat-Chesler and Mary Talusan, Editors

Maureen Russell, Project Lead Archivist

Ube Arte, LLC
Culver City, CA

UCLA Department of Ethnomusicology,
Herb Alpert School of Music
University of California, Los Angeles
Los Angeles, CA

California Revealed
Sacramento, CA

Copyright © Ube Arte, LLC 2020

All rights reserved. You may reproduce, distribute or transmit this work in any form or by any means, including photocopying, recording or other electronic or mechanical methods, as long as the work is properly cited in accepted bibliographic formats. Each individual author or contributor whose work appears in this book compilation retains their own intellectual property rights and copyright to their own work herein.

ISBN: 978-0-578-75600-4

This project is supported by California Revealed and administered in California by the State Librarian. The program is made possible by funding from the U.S. Institute of Museum and Library Services under the provisions of the Library Services and Technology Act. Additional support for this book was provided by the UCLA Department of Ethnomusicology and the UCLA Ethnomusicology Archive.

Disclaimer: This work represents a variety of opinions and perspectives by the contributors and interviewees themselves. As such, it does not claim that any one or another point of view is more valid or preferable. We encourage robust discussion and debate about issues raised in this book.

Book design by Amy Vaughn, Soundview Design
Front cover art concept by Nicole Mae Martin, designed by Amy Vaughn.
Front cover photo credits:
- Photo of Maranao fan by Eleanor Lipat-Chesler
- Photo of Samahan Maria Clara dancers by May Vukotich
- Photo of DJ turntable: stock photo
- Photo of singer Nia Castro by May Vukotich
- Photo of Rocksteady Rondalla *bandurria* player by Kevin Manuel Theodore Soriano
- Photo of Samahan musicians playing *tongatong* bamboo instruments by May Vukotich
- Photo of *kulintang* gong by Marlo Campos

Inside book: Photo of Tawi-Tawi banig by Oggie Ramos
Back cover: Photo of Samahan dancer Mary Grace Nievera in front of American flag by May Vukotich.

For more information contact the co-editors at ubearte@gmail.com or visit www.ubearte.org
Ube Arte, LLC
11260 Overland Ave, Unit 23A
Culver City, CA 90230

First digital edition. Web links in this edition are active as of August 31, 2020. The downloadable PDF of this book is available on the California Revealed website: https://californiarevealed.org/islandora/object/cavpp%3A209355

Or use the camera on your phone, computer, or tablet to scan this QR code:

UBE ARTE

UCLA Herb Alpert School of Music
Department of Ethnomusicology

CALIFORNIA REVEALED

Dedication

We dedicate this work to master *kulintang* musician and teacher Danongan S. Kalanduyan who was affectionately known as "Danny." Master Danny inspired a generation of *kulintang* musicians in the United States to learn about this little known but vital indigenous music of the Philippines. Through his stories, workshops, and concerts, he highlighted the resilience of Muslim Filipinos and their contributions to Philippine culture, and also spoke out against their marginalization in Philippine society. He expanded this commitment to American students who sought new modes of expression using their own artistic and cultural sensibilities and often collaborated with them to create new works. Referred to by some as the "Father of American Kulintang," Kalanduyan's legacy will continue to inspire the art of *kulintang* in the U.S. and beyond.

Danongan "Danny" Sibay Kalanduyan (May 1, 1947-September 28, 2016) was born and raised in the fishing village of Datu Piang, the artistic center of the Maguindanao people on the island of Mindanao, southern Philippines. In his youth, he won competitions on the *gandingan* (set of four large hanging gongs), attended Mindanao State University–Marawi, and toured the Far East with the Darangen Cultural Troupe. In 1976, Kalanduyan came to the U.S. as an artist-in-residence at the University of Washington in Seattle under a Rockefeller Foundation grant and graduated with a Master of Arts in ethnomusicology in 1984. He became the first artist of Filipino descent to be awarded a National Heritage Fellowship by the National Endowment for the Arts in 1995. From 2003 to 2009, Kalanduyan was an artist-in-residence at San Francisco State University while directing and performing internationally with his group, the Palabuniyan Kulintang Ensemble. In 2009, the United States Artists Organization awarded him a Broad Fellow to recognize the caliber and impact of his work. Kalanduyan has taught and performed with nearly every *kulintang* ensemble in the United States including the Mindanao Kulintang Ensemble, World Kulintang Ensemble, and the Pakaraguian Kulintang Ensemble. He passed away on September 28, 2016 in San Francisco, California and is missed dearly by many.

Tribute to Danny Kalanduyan, 2016-09-17
UCLA Archival Collection: Ube Arte
File Name: Tribute to Danny Malaya Rehearsal 2016
Length: 3 mins, 33 secs
Link: https://californiarevealed.org/islandora/object/cavpp%3A209269
Description: Dr. Bernard Ellorin gives an impromptu speech at a private rehearsal with Malaya Filipino American Dance Arts honoring master musician Danongan "Danny" Kalanduyan shortly after his passing.

Danongan Kalanduyan Tribute and Memorial, San Francisco, 2016-11-08
UCLA Archival Collection: Ube Arte
File Name: Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San Francisco
Length: 1 min, 16 secs
Link: https://californiarevealed.org/islandora/object/cavpp%3A209230
Description: At a memorial event to honor the memory of Danongan Kalanduyan, Gavin Lacanlale (age 10) represents the next generation of kulintang players who will carry on Kalanduyan's musical legacy.

Table of Contents

Acknowledgements vi

Foreword — Music & Dance: Performing Filipino/a/x Identities *by Ricardo D. Trimillos* ix

Preface — About this Book and the Archival Collections *by Eleanor Lipat-Chesler* xxi

Introduction — Filipino American Music: Over a Century of Performance in California *by Mary Talusan* xxxiii

PART I — STAGING OUR CULTURE

Chapter 1 — Social Justice Through Agency in the Arts *by Florante Peter Ibanez* 2

Chapter 2 — Pilipino Culture Nights: A Primer *by Neal Matherne* 9

Chapter 3 — Philippine Music & Dance 101 *by Nico Delmundo and Bernard Ellorin* 13

Chapter 4 — Philippine Indigenous Attires and Material Cultures: A Visual Reference *by Parangal Dance Company* 28

Chapter 5 — An Interview with Jonathan Wandag: Multi-genre Musician and BIBAK Dancer *by Eleanor Lipat-Chesler and Mary Talusan* 44

Chapter 6 — Ringing Strings! The Philippine Rondalla in the United States *by Christi-Anne Castro* 55

Chapter 7 — An Interview with Patrick Tanega and Will Simbol: Rondalla and PCN Musicians *by Marlo Campos* 59

PART II — EMBODYING OUR HERITAGE

Chapter 8 — An Interview with Barbara Ele, Ave Jacinto, and Joel Jacinto of Kayamanan Ng Lahi Philippine Folk Arts *by Darleen Principe* 74

Chapter 9 — Negotiating Tradition and Spectacle for Pangalay Dance *by Peter de Guzman* 88

Chapter 10 — A *Pangalay* Dance Curriculum for Public School Education *by Peter de Guzman* 93

Chapter 11 — An Interview with Michelle Camaya Julian and Nico Delmundo of Samahan Filipino American Performing Arts and Education Center *by Eleanor Lipat-Chesler and Mary Talusan* 104

Chapter 12 — Theatrical vs. In-Situ Performance: The Bayanihan Effect *by Bernard Ellorin* 117

Chapter 13 — *Pangalay* in Evolution *by Peter de Guzman* 124

Chapter 14 — An Interview with Guro Alvin Catacutan: Philippine Martial Arts in Diaspora *by Eleanor Lipat-Chesler* 128

PART III — SOUNDING OUR GONGS

Chapter 15 — *Kulintang(an)* Gong-Chime Ensembles of the Southern Philippines *by Bernard Ellorin* 140

Chapter 16 — Finding Your Inner *Onor* *by Eleanor Lipat-Chesler* 145

Chapter 17 — An Interview with Ron and Lydia Querian, House of Gongs *by Mary Talusan* 152

Chapter 18 — Transnational Relations with Philippine Dance Troupes and Master Artists *by Bernard Ellorin* 164

Chapter 19 — An Interview with Caroline Cabading: Jazz Vocalist and Kulintang Percussionist *by Darleen Principe* 171

PART IV ENACTING OUR VISIONS

Chapter 20 Ginto Seeds: Ancestral Inspiration *by Diane Valencia and Nicanor Evangelista* 186
Chapter 21 Hauntings: Memories, Performance, and Conversations with My Mother *by J.A. Ruanto-Ramirez* 192
Chapter 22 Red Door: Bindlestiff Studio *by Theodore S. Gonzalves* 198
Chapter 23 A Systems Thinking Approach to Rebuilding FilAm Arts: Disrupting Disparities of Inequality in the CA Nonprofit System *by Giselle Töngi-Walters* 203

PART V RAISING OUR VOICES

Chapter 24 An Interview with Nilo Alcala, Choral Composer and Gelo Francisco, Choral Director *by Darleen Principe* 216
Chapter 25 Thoughts on Crab Mentality and Other Uncomfortable Truths *by Jasmine Orpilla* 229
Chapter 26 The Filipino People's Far West Convention, 1970s - 1980s: Politics of the Filipino American Identity Movement *by Florante Peter Ibanez* 235
Chapter 27 An Interview with Bambu DePistola: Rapper and Political Activist *by Roderick Labrador* 244

APPENDIXES

Appendix A Finding Aid for the Archiving Filipino American Music in Los Angeles (AFAMILA) Collection 1980-2004 264
Appendix B Preliminary Finding Aid for the Ube Arte Collection 1997-2020 310
Appendix C Finding Aid for the UCLA Samahang Pilipino Collection 1970-2008 323
Bibliography 345
Index 357
Book Project Partner Bios 363

Acknowledgements

An immense effort such as this to bring together multiple artists, performers, and writers within a condensed time frame of three months could not have been possible without the support of institutions and key figures. We wish to thank the following individuals:

Maureen Russell, Head of Cataloging and Archivist at the UCLA Ethnomusicology Archive, has been an indispensable partner in collecting and preparing this volume. UCLA Ethnomusicology Department Chair Professor Mark Kligman generously allocated funding for graphic design of this book, and in the past year he has also funded live Philippine *kulintang(an)* gong music performance by our Pakaraguian Kulintang Ensemble at the UCLA Herb Alpert School of Music. In addition, we would like to acknowledge many current and former faculty, staff, and graduate students of the UCLA Department of Ethnomusicology, the UCLA Ethnomusicology Archive, the World Music Center at UCLA, and the UCLA World Arts and Cultures Department for their continued support of our academic and artistic pursuits with regard to Philippine and Filipino/a/x American music and dance:

Supeena Insee Adler
Aaron Bittel
Simon Chang
Kathleen Hood
John Lee
David Martinelli
Judy Mitoma
Edwin Enrique Porras
Helen Rees
Alfredo Rivera
Aris Santiago
Anthony Seeger
Louise Spear
Otto G. Stuparitz
John Vallier

We are indebted to our mentors who have inspired us through their scholarly works. The master artists of music and dance under whom we have had the privilege to train have literally guided us with their own hands. Such mentorship is a gift that we do not take for granted.

Ligaya Fernando Amilbangsa
José Buenconsejo
Aga Mayo Butocan
Usopay Hamdag Cadar
Tagumpay De Leon
Jallaludin Casnor
Barbara Gaerlan
Robert Garfias

The late Danongan Kalanduyan and the Kalanduyan extended family
The late José Maceda
Faisal Monal
Ramón P. Santos
Ricardo Trimillos
Deborah Wong

Who would have thought it possible to find professional copy editors with the depth of knowledge required to edit such a specialized volume, rife with concepts and terminology spanning numerous Philippine regions, ethnolinguistic groups, music and dance genres, and diasporic performance practices? With their eagle eyes, ethnochoreologists/multidisciplinary performers Dr. Desiree A. Quintero and Dr. Wayland Quintero of Native English Now Editing Services were the answer to our prayers.

A special shout-out goes out to our dear friends, the co-founders of the Ube Arte research and performance organization, Dr. Bernard Ellorin, Peter Paul de Guzman, Marlo Campos, and Nicole Mae Martin, who have been sharing their ideas, talent, and passion with us and the general public for twenty years. Here's to the next fifty years. *Kadung!*

We wish to express our love and thanks to our families for their constant support of our endeavors, onstage and off:

Josh, Nico, and Junot Chesler, Gregorio and Monina Lipat, Len and Renita Chesler
John, Gavin, and Norhanna Lacanlale, Ed and Arcel Talusan, Grace Talusan

Digitizing recordings and materials is costly and time consuming. Having one's own materials included in a digital archival collection is a rare and exciting opportunity. The AFAMILA Collection, the Ube Arte Collection, and this book are accessible to the public thanks to California Revealed selecting the UCLA Ethnomusicology Archive as a grant recipient on three separate occasions. This book project was made possible by an "Our Collections, Our Communities" Community Outreach Assistance Award. We are grateful to California Revealed Director Pamela Vadakan for her leadership in making selected archival materials accessible to the California heritage communities that are documented in these collections.

This project is supported by California Revealed and administered in California by the State Librarian. The program is made possible by funding from the U.S. Institute of Museum and Library Services under the provisions of the Library Services and Technology Act.

Foreword

Music & Dance: Performing Filipino/a/x Identities

BY RICARDO D. TRIMILLOS
ASIAN STUDIES AND MUSIC DEPARTMENT,
UNIVERSITY OF HAWAI'I AT MĀNOA

Introduction

Music and dance have served the Filipino American community well, both for the goals of assimilation during the first six decades of the 20th century and for identities of heritage occupying the following six decades of American aspirations for validating diversity and the multicultural. Unfortunately, neither assimilation nor respect for diversity has been fully realised, a crisis of incompleteness that makes this project, "Our Culture Resounds, Our Future Reveals" a critical and timely marshalling of knowledge and resources of, about, and for Filipino heritage communities outside of the Philippines.

In this introductory essay, I offer a framework for understanding and strategizing Filipino and Filipino American (Fil-Am) music and related performance genres in America. In order to do this I first contrast the role of music in Philippine and American societies, drawing upon Philippine sensibilities as a touchstone. I invoke the notions of *tayo* and *kami* as useful for discussing inclusivity and exclusivity, two contrasting orientations for the performance of music as well as the performance of identity. Then I present four strategies for marking Filipino identity abroad through music and dance. In conclusion, I critique these strategies as points of tension between homeland and diasporic practice. As an afterword, I comment upon claims for a transformative Filipino American culture that is independent of homeland Philippine culture.

I am aware that other contributors to this project will discuss the current state of Fil-Am performance. Also central to the project is the AFAMILA collection of archived sound materials documenting Filipino performance in the southern California region. Therefore I see my task as providing an historical frame to contextualise the other print contributions and the collected media resources.

My personal trajectory in performing Filipino identity can be encapsulated by two anecdotes from my childhood in the Bay Area. In 1944 during World War II, I dimly remember that outside my family's house Filipino kids and Chinese kids often wore a hand-lettered sign that stated, "I am not a JAP." In the racist hysteria of the War all "oriental-looking" persons were considered the enemy. In that instance my identity was predicated not on who I was, but who I was not—in 1944 California Not-Japanese was a more life-critical identity than being Filipino. However, on balance performing Filipinicity has been more positive than negative. My parents, Protestant immigrants from the Visayas, were frequently invited to churches to talk about missionizing in the Philippines. My brother and I were the "cute distractions" that provided

entertainment by singing "Ohoy Alibangbang," "Planting rice is never fun," and "Philippines, my Philippines" with great gusto about unseen butterflies, about labor never endured, and about a homeland idealized if not romanticised by parents, fictive relatives, and townmates. For me, being Filipino was for the most part a positive and socially rewarding experience.

Knowing Filipino Heritage

Music and the history of Philippine identity in the United States has only recently been considered in a systematic or academic way. Although major studies of Philippine music have been done in the United States, including those by Maceda (1963), Trimillos (1972), Otto (1985), Cadar (1985), and Ellorin (2008), most have focussed upon Filipino music in the Philippines rather than Filipino music in the United States. Thus for the majority of the immediate post-War period the gaze of Philippine nationals and Filipino Americans has been toward the homeland rather than on the diaspora. Translocal concerns, such as those presented by Rafael (1995), are now focusing upon the experience of Filipino performers in diasporic America (Burns 2013, Gonzalves 2007). Significantly the first major serious study on Filipino music in America was authored by an American of Jewish ancestry, investigating *rondalla* groups in the Los Angeles area (Parnes 1999). At this time when conversations on Asia-America and on diasporic studies are assuming greater prominence, it behooves us to contemplate in a serious manner the roles of music for Filipinos living in the United States.

The place of music in two societies

Instructive in understanding the role of music as a marker of identity is to consider differences in mainstream valuation of and attitudes toward music in the two countries involved—the U.S. and the Philippines.

First to the contrasts. In practice, music in the U.S. has been the purview of specialists, whether they be fiddlers, blues singers, church choir soloists or tenors at the Metropolitan Opera, for example. The concept of specialisation imbues almost all musical experiences with the "fourth wall," an aesthetic distance between performer and observer/audience member. Thus, a kind of elitism is part of music in the U.S. This elitism may include special training, ability to read notation, a lineage or ethnicity (e.g. the Jackson family or Italian crooners), or any number of other criteria. Even when American apologists rue the passing of the "parlor piano tradition" and characterise it as a more democratic musical practice, they naturalize a population of demographically privileged practitioners, a petit bourgeois elite of the first half of the last century.

Rather than being limited to an elite and specialist group, music for Filipinos assumes that every individual is a potential and (often) actual performer.

In function, music is not critical to American life-critical activities such as food, shelter, wellbeing, or ritual. In most cases, music is an "extra," marginalized as entertainment. Thus rather than being integral to the concerns of American society, music offers a welcome escape or change from those concerns.

The Philippines, both past and present, contrasts with America. Rather than being limited to an elite and specialist group, music for Filipinos assumes that every individual is a potential and (often) actual performer. For example, there are few Filipino parties in the homeland or in the diaspora for which each party-goer is not expected to perform. For a Kalinga *uggayam*, a Siquijor *balitaw*, or a Green Hills karaoke session, each person present is a potential performer. Of course, there are individuals recognised as more skillful than others. However, folklore holds that every Filipino can and should perform.

In the Philippines music is part of life-critical activities. For example, it has direct references to food. A *banda* plays a *serenata* in the rice fields to ensure good harvest, the dance "Maglalatik" refers to coconut meat, and vendors' songs are still part of the rural market place. There are songs celebrating food, including the well-known "Bahay Kubo," which enumerates vegetables typical for a home garden. Songs for wellbeing include the Badjaw *utara mga landung* to call the wind and Mangyan incantations for cutting bamboo. Song and dance are integral to curing by the Manobo *dukun*, the Samal *diwata*, and the Tagalog *hilot*. In the past and in the present, music as critical to religious practice includes the Christian *pasyon*, the Muslim *maulid*, and the Kankanaey *da-eng*.

As I have pointed out elsewhere (1983, 2016), music can be critical, desirable, or optional for any aspect of social interaction. In the Filipino experience music is regularly desirable and often critical to important aspects of culture. In the American mainstream experience music is most often optional, sometimes desirable, but almost never critical. Thus Filipinos in America must manipulate and negotiate music between two different value systems—one that closely integrates music into society (the Filipino) and one that does not (the American).

It is against these perspectives that I consider music of Filipinos in America.

Filipino inclusivity and exclusivity: the language model

I propose four strategies of music as markers for identity. They are based upon a central concept of Filipino societal organization based on opposition, inclusivity vs. exclusivity. In Tagalog the concept has been expressed as a contrastive pair: "*tayo*/*kami*" or "we inclusive"/"we exclusive." Briefly the dynamic of inclusivity regards the group as the principal unit in which all members are theoretically equally empowered. Thus the first person plural pronoun *tayo* includes the speaker and the person(s) addressed. The phrase "*tayo-tayo lang*" or "it's just us" assumes a commonality of understanding and experiences. It also presents the possibility of partially suspending rules of public behaviour or etiquette, such as eating from a common dish (Santiago 1976) or overtly sexual talk in mixed company.

Exclusivity is marked in language through the other first person plural pronoun *kami*, which includes the speaker but excludes the person(s) addressed. Thus Philippine languages are semantically unequivocal about the Other. For example at a party the phrase "*uuwi kami*" ("we are going home") does not include the person spoken to, often the host. In English the single word *we* must be qualified through gesture, intonation, or shift of address to mark inclusivity or exclusivity. Using the language model, I discuss strategies of identity that are inclusive, e.g. *tayo-tayo lang* and those that are exclusive, e.g. *kami lang*.

Strategies of Inclusivity

I present two possibilities that are inclusive or in-group oriented in their strategies. One marks the event, the other marks the person.

Strategy 1: Marking the event as Filipino

The repertoire and genres reinforce the focus of the event and often constitute a canon. The most familiar and public case is the Rizal Day observance which has a long history and wide distribution in the U.S. Less well-known but of longstanding are events mounted by such fraternal organisations such as the Dimasalang and Knights of Rizal (Ave 1956). More recent events include the Philippine Cultural Night, referred to as PCN. It is a university-generated event and is currently a significant—often politicised—public forum (Gonzalves 2010). A fourth emergent case is the Iglesia ni Kristo, which has established overseas congregations in Hawai'i and on the West Coast.

For this discussion we focus upon Rizal Day and its musical canon. For example specific repertory is part of the canon. "Bayang Magiliw" or the Philippine National Anthem is included, which carries generational markers. Pre-war immigrants are more comfortable singing the English translation while the post Martial Law "newcomers" sing the Tagalog translation. Both are translations of the original text in Spanish. In addition songs such as de Guzman's 1928 "Bayan Ko" and (increasingly) Velarde's 1938 "Dahil Sa Iyo" are invoked at Filipino nationalistic events in the U.S. As an interesting historical aside, the declaration of identity "Ako Ay Pilipino" by George Canseco was appropriated by Mrs. Marcos during Martial Law. Then it became a marker for pro-Marcos sentiment while "Bayan Ko" (which was suppressed during that same period) became a marker for the anti-Marcos position, particularly in its extended version.

Genres, rather than specific pieces, may also be part of the canon. Marked events are informative for what they include as well as what they do not include. The national art song or *kundiman*, established at the beginning of the 20th century by composers such as Buencamino and Santiago, occupies a special place as a marker. National art songs use mostly Tagalog texts ("Pakiusap" or "Madaling Araw"), with a few in Visayan ("Ay, Kalisud!") or Bikolano, ("Sarung Banggi"). The national *kundiman* emerged as a "classical" genre for the Philippines at a time when other Asian nations such as Korea and Japan were developing similar Western style art song genres. The contribution of the *kundiman* to national identity has been major.

A second genre in the canon is Lowland dance music. Interestingly the music is for presentational dance rather than for participational dance. Filipino folk dance, usually based upon the Reyes-Tolentino collections (for example, see Reyes-Tolentino 1946) or Bayanihan choreographies (for example, see Cultural Center of the Philippines 1989), are standard fare for Filipino programs in the U.S. including the burgeoning PCNs. Although pieces representing Northern Mountain or Southern Muslim cultures may be included, the majority of the repertory is Lowland. Here music and dance further marks the identity of "the Filipino we" as overwhelmingly Lowland in modality. It also locates nationalism in the Philippines as Lowland, post-Spanish colonial, and increasingly Manila-centric.

With this genre we note the critical role of technology: Throughout the twentieth century almost all accompaniment for American dance groups was recorded rather than live. The majority of dance presentations use the Monitor recordings of Bayanihan (1959, 1960), the Juan Silos (1961) or Tony Vergara (1962) series of LPs or subsequent CD re-issues. The recorded music and its historicity are also part of the process of marking, particularly in relation to concerns of authenticity. Most dancers were American-born, sometimes of only part-Filipino heritage, and performed in overseas settings. Such circumstances might raise questions of authenticity, even unconsciously. However, authenticity was invested in the recorded music. It "captures" genuine Philippine national musicians in the Philippines (the Santos and Silos series) or from the Philippines (the Bayanihan/Monitor series). Recorded music as authentic artifact lent authority to U.S. performances. While there are presently a number of *rondalla* groups active in the U.S., recorded sound is still the usual dance accompaniment.

In the post-Modern era neo-ethnic movements, including the U.S.-based BIBAK association of upland ethnicities, the Manila-based Ramon Obusan Dance Group, and the Los Angeles-based Kayamanan ng Lahi, emerge as challenges to the representations of Bayanihan. The concerns of authenticity in the diaspora will become increasingly important for contestations of identity.

To summarise this first strategy of marking, music reinforces the focus of a Filipino event: national identity and group solidarity within an inclusive mode. It does so by invoking a canon consisting of specific repertory and genres that reinforce and construct the tone, scope, and public nature of the event. Music co-opts Lowland cultures and Tagalog language as the basis of national identity. However, music and its media can also complicate the edges of Philippine identity in the diaspora.

I have developed the discussion of this first strategy in some detail in order to illustrate the process of development for all four. The remaining three strategies receive briefer treatment.

The concerns of authenticity in the diaspora will become increasingly important for contestations of identity.

Strategy 2: Marking the person as Filipino

Filipino music marks the person. The most direct means of marking the person is to participate in an event that is marked Filipino, such as Rizal Day discussed above.

However, with the focus upon the person and his/her various personae, the process of marking takes on more complexity and can be nuanced in a number of ways. That complexity is exacerbated by a Filipino twentieth century predisposition toward assimilation, accomplished through lifestyle change, immigration, or intermarriage. It manifests itself in the U.S. by such phrases as "Filipina concert pianist," "Pinoy rapper," or "Filipino jazz combo." These descriptions can be self-invoked or simply accepted.

The marking can be relatively passive, such as the inclusion of Pilita Corales albums in a 1970s home record collection. Why does a West Virginia family want Pilita's "Kapantay Ay Langit" (Corales 1977) when there is enough Barbara Streisand, Bobby Mathis, Frank Sinatra or Dean Martin to satisfy anyone's craving for MOR pop music? Certainly it is an important part of the "imagined" or reconstructed homeland of the first and second generation immigrant. Moreover its presence in the record collection makes a statement about identity and provides a bond for Filipino visitors who can exclaim, "Oh, let's hear Pilita." Western strings, harmonies, and rhythms notwithstanding—the musical experience is of <u>the</u> Pinay singer whom all Filipinos of the 70s generation know. Also informative for an assimilationist dynamic is Pilita's mestiza appearance and her ability to cover almost every American pop hit of that decade.

A marking can originate outside the Filipino community and then be internally acknowledged. An example of such marking that is inclusive took place in a Las Vegas casino bar in 1984. The pianist was Filipino, who played the standard American lounge repertory of that period—"Ice Castles," "My Way," "Who Can I Turn To," etc. A group obviously Filipino walked in (as phenotype I am not so obviously Filipino). They were preoccupied and made no special notice of the pianist. However, after he finished the tune in progress he began the opening melody to the verse of "Dahil Sa Iyo." After the first four pick-up notes and the initial c-minor chord, the new customers turned toward the pianist and acknowledged him

with the Filipino version of the high five, the high two—raised eyebrows. An inclusive *tayo*-relationship was musically established between pianist and listeners. It marked both "speaker" and "persons spoken to": "I mark myself as Filipino and I recognise you as Filipinos; *Pinoy tayo*."

Music as a self-marker is regularly part of touring concert performers. When the UP Concert Chorus tours the States, Filipino audience members listen to (or in some cases endure) the standard concert repertory of Palestrina, Bach, Fauré, and Bernstein. Their mood and the audience dynamic changes when the choir launches into "Calesa" or the Makil choral arrangement of the less familiar "Salidommay." At that point the ensemble is not simply a concert choir; it marks itself as a Filipino concert choir. Filipino members of the audience respond to this act of inclusivity.

"I mark myself as Filipino and I recognise you as Filipinos; *Pinoy tayo*."

Declaration is a matter of choice particularly in Western musical settings. Some choose not to declare, which is equally significant. To my knowledge concert pianist Cecile Licad in her American concerts has never played a Filipino composition as encore, although virtuosic pieces by Lucrecia Kasilag, Ryan Cayabyab, and Francisco Buencamino Sr. are available. In such instances an assimilationist bias seems to be operative. In contrast, a number of Filipino American recitalists, particularly singers, regularly include a section of *kundiman* along with German lieder, French chansons, and Italian arias.

For the Filipino American musician in a Western tradition, the motivation for including a *kundiman* section belies the complexity of marking as Filipino. If s/he is trying to establish credibility in the classical concert world, what is the value of including 19th century style Neapolitana-derived, Tagalog songs? If s/he is trying to establish credibility in the Filipino cultural world, why use the genre of Classical concert music? Or is s/he using the repertory to mark him or herself as "Filipino concert artist"?

Finally, marking can be very nuanced. A second instance of establishing a *tayo* relationship between musician and audience illustrates this. Rather than using a Filipino song, the pianist may play a Latin one, for example "Besame Mucho," which is a staple in Filipino social dance repertory. Here the marker is double-referenced; the music, although not overtly Filipino, marks as Filipino because it is a piece that is popular with Filipinos and frequently heard in Filipino settings. This double-referencing also occurs in language; for example, the uniquely Filipino use of the English phrase "comfort room" or its abbreviation "CR." Although the phrase is English and not Filipino/Tagalog, it is an exclusively Filipino usage. Neither American nor British speakers refer to a restroom or loo as "comfort room."; the closest is the British "comfort station."

To summarize, marking the person through music is highly complex. It may be self-invoked or externally assigned. There are passive and proactive modes, each of which can be nuanced in a number of different directions, foci, and executions. However, the ultimate goal is the same: to establish inclusivity, especially for events not overtly Filipino such as the Western concert or the lounge piano act.

Strategies of exclusivity

We have examined two typologies of the inclusive, *tayo-tayo lang* polarity. Now let us turn briefly to two strategies of *kami* exclusivity.

Clearly, in any American public setting establishing a *tayo* relationship also creates a *kami-kayo* one, in which a segment of the public is excluded. In the choir concert, the piano lounge, or even with the record collection, the non-Filipino person with no Philippine referents is excluded by language, familiarity with repertory, and culturally-coded behaviour, e.g. raising the eyebrows.

However, beyond this social symmetry I present two direct ways as Strategies 3 and 4 in which music marks exclusivity at other levels of specificity: it provides entree for Filipinos into domains of mainstream or hegemonic society and it marks distinctiveness with, separation from, or even rejection of that mainstream.

Strategy 3: Music as entrée to mainstream society, an exclusive domain

Music is a means for an individual marked Filipino to participate, i.e. "be successful" in majority American society. The number of Filipinos and Filipino Americans active and prominent in American classical and popular music as performers is legion. Significantly fewer Filipinos in America are involved in compositional (creative) or research (reflexive) domains of music.

Entree is sought not only to mainstream, elitist White circles but also manifests itself by a Filipino musical presence in African-American and Hispanic societies as well (Wang 2015), particularly during the current era of multicultural conversations that include Hip Hop, Rap, and Capoeira. In Hawai'i it further includes entree into the high profile Hawaiian cultural world.

It might be argued that music as a means for penetrating mainstream society is a strategy of least resistance. The Filipino in music can reinforce racist stereotypes and fuel Orientalist reductionism. Filipinos can be gendered feminine, both in physical appearance and historical condition (the subjugated rather than subjugator); the arts in America are also identified with the feminine. Referencing my previous characterisation of music in America as not critical to society, the Filipino (or any other minority) musician occupies a field that is not heavily contested by the White male mainstream for power or prestige.

Although my exposition of this strategy is brief, I have tried to imply underlying issues and suggest larger implications. To summarise, music has been instrumental in gaining access to domains perceived as the exclusivity of the empowered Other. However, its relatively ready access questions the value of such an attainment. The issue of "concert pianist or Filipino concert pianist" mentioned earlier is relevant here.

Strategy 4: Constructing an identity apart from the mainstream

This strategy in the pair is used by almost every diasporic or minority group. Because it is self-defined rather than assigned I find it of great significance and is critical to the purposes of this project.

Music serves as marker for establishing a cultural identity separate from "Western culture." One of its significant manifestations is Filipino American and Asian-American activity in *kulintang*, the gong ensemble of the Philippines Muslim south. U.S. activity in *kulintang* ensembles is largely among Filipino Americans of Lowland and Christian heritage, a phenomenon I note earlier (1986). Why identify with a Philippine tradition unrelated to the region of one's heritage? The *kulintang* as a gong chime establishes cultural ties to the gong cultures of Southeast Asia, a region currently growing in international economic and political importance. The ensemble also contests the hegemony of Hispanised Philippine culture

Why identify with a Philippine tradition unrelated to the region of one's heritage?

and the generally-held assumption that Hispanic heritage defines Filipino identity. I suggest the "*kulintang* movement" is part of an ongoing process of decolonisation both in the Philippines and in the diaspora.

The *kulintang*, unlike the *gangsa* gong traditions of Upland Luzon, best accommodates the Western concept and expectation of an "art" music: There is a highly codified vocabulary for musical theory with names for styles, pieces, and sections of performance. There is a formal teaching process that includes a guru-disciple relationship. There are competitions and winners, thereby establishing an elite based upon musical skill. Finally, there is a hierarchy within the ensemble, in which the melodic *kulintang* player can be regarded as "soloist" while the other musicians become "accompanists," a hierarchy Westerners readily understand. As external validation, *kulintang* as marker of Filipino identity in America has been accorded national recognition. Danongan "Danny" Kalanduyan, the late Magindanao *kulintang* virtuoso, was the first and only Filipino to receive the NEA Folk Arts Heritage Award (in 1995).

I suggest that *kulintang*, like Filipino martial arts of *eskrima* and *kali* (in contrast to the U.S. mainstream's lionisation of East Asian forms), has joined the Filipino dance group as marker of cultural boundary construction.

Conclusion

In conclusion, I only wish to underscore the multiplicity of voices and faces in conversations about identity and music. Although I have emphasised a Philippine-centric focus and an historical narrative privileging the past, there are many external factors that inform strategies. These factors are various and their relevance is not always immediately obvious. Most recently, a major external influence has been NEA (National Endowment for the Arts) funding and the constructions of traditional culture used for awards. The 1939 Tydings-McDuffie Act and its "gift" of independence is not usually acknowledged. The Bayanihan National Dance Company tours as cultural "dance diplomacy" providing overseas Filipinos with a successful strategy for marking, although its value as authentic representation continues to be under scrutiny. Certainly the Vietnam War, a war against Asians, was major. It was a project in which Filipinos and the Philippines itself were critical to military engagement and, apropos music, to the R & R industry thriving at the edges of the conflict—at Subic, Clark, and Honolulu (Silowski 2019). Finally, the American trope of multiculturalism provides a "safe" and externally-sanctioned platform for Filipinos to examine a history of assimilation and to challenge the validity of a *bahala na* mentality.

Additional internal factors for these strategies include upward mobility, Filipino perceptions of education and *lahi* (lineage), contact with a contemporary and urban transnational Philippine culture, a grudgingly articulated dissatisfaction with the materialistic nature of the "American Dream," and an intensified introspection about an embraceable essentialized self-identity.

As a summary I suggest that these strategies complicate music as identity for the "Now Generation" of Filipino Americans. They are confronted with post-Marcos, post-Vietnam Philippine nationalism and its U.S. manifestations. These conditions produce a set of tensions with (I suggest) parallels in the larger society.

1. Filipinos are successful in the arts, although the arts are not highly valued by mainstream America. However, the performative and present orientation of traditional Philippine society makes music a satisfying and fulfilling undertaking. There is a tension implicit between an American measure of materialistic success and a Filipino predisposition for performance.

2. Filipino music as marker in the diaspora has been that of the past and of the rural—*kundiman*

and folksong. Philippine music of the present is a mosaic of homeland elite and popular culture generated from a national cultural center, a highly lucrative pop music industry that enjoys Asia-wide patronage, and a film and television industry that consumes domestically-produced music in large quantities. There is a tension implicit between an overseas canon with its historical lag and a homeland music culture that is contemporary.

There is a tension implicit between an overseas canon with its historical lag and a homeland music culture that is contemporary.

3. Philippine nationalism of the 1990s is predicated upon a cultural unity mediated primarily through Pilipino/Tagalog language. Second and third generation Filipino Americans have a weak or non-existent Philippine language base or operate from a base other than the national language, e.g. Ilokano (predominantly in Hawai'i), Kapampangan (in the case of Black-eyed Peas), Cebuano or Ilongo. The non-congruence of national identity and cultural-linguistic heritage often encourages Filipino Americans to forgo any kind of Filipino identity or, as in the case of the PCN (Philippine Cultural Night), proactively to construct their own. There is a tension implicit between current national constructions of culture in the Philippines and Filipino culture of the diasporic, lived experience.

We have considered how music can mark as Filipino an event, a person, an intercultural process, and a limiting process. We have also noted that an act of inclusivity often generates an act of exclusivity. While the strategies generate their own grammars of interaction, the medium of that interaction, i.e. the music, is constantly negotiated and dynamic both in creation and use. Its historical dimensions are key to understanding its present and its future in an American environment that is increasingly transnational and troublingly racist.

Afterword

Recently a claim has been advanced that the Filipino American experience and therefore its culture is independent of its Philippine homeland counterparts (Balance 2016, Tiongson 2013). Parallels have been drawn with the similar and successfully-argued case of an African-American culture effectively independent of any African culture. However, the assertion that contemporary Filipino American culture has arrived at a stage of independence from homeland culture is open to question (Burns 2013, Perillo 2013), certainly in the domain of performance.

At this moment I believe marking as Filipino, as an exercise of identity in the diaspora depends upon consensus about icons, histories, and canons between overseas and homeland. The Filipino American experience has constructed its own strategies and generated its own musical genres often informed by social movements in the States, as the emergence of the gender neutral formulation of *Filipinx* belies. At present its cultural material—including music—continues to reference homeland practice and to seek (and sometimes demand) homeland validation.—RDT

Honolulu, 8 June 2020.

American and Philippine National Anthems Sung by a Los Angeles Church Choir, 2003-10-04
UCLA Archival Collection: AFAMILA
File Name: The Third Annual Spirit Award and Benefit Dinner, sponsored by the Filipino American Heritage Institute and the Filipino American Library
Time Code: Tape 1 (of 3) - 00:03:00
Length: 4 minutes
Link: https://californiarevealed.org/islandora/object/cavpp%3A17867
Description: Filipino community gatherings include Filipino music as part of its ceremonial activities, an example of Strategy #1. At this event the national anthem of the Philippines is performed in its Pilipino/Tagalog translation. Flag-bearing Filipino veterans precede the American and Philippine national anthems sung by the Rosewood United Methodist Chancellor Choir opening the Third Annual Spirit Award and Benefit Dinner, sponsored by the Filipino American Heritage Institute and the Filipino American Library at the Millennium Biltmore Hotel Los Angeles, California, 2003.

A Solo Concert by Filipina Classical Pianist Aima Maria Labra-Makk, 2004-02-15
UCLA Archival Collection: AFAMILA
File Name: Aima Maria Labra-Makk, a solo piano concert Presented by FilAm ARTS
Length: 2 Tapes, 2 hours in their entirety.
Link: https://californiarevealed.org/islandora/object/cavpp%3A17873
Description: Filipinos have been active and highly successful as artists of classical European music, related to Strategy #3. Classical music is certainly part of Filipino and Filipino American music making, and it is a heritage that comes from both the Spanish and American colonial experience. Aima Maria Labra-Makk performs a solo classical piano concert in 2004 at 56 Fremont place, a historic Los Angeles residence owned by Drs. Edwin and Lani Raquel, presented by the Association for the Advancement of Filipino American Arts and Culture (FilAm Arts).

Print Sources Cited

Ave, Mario P. 1956. "Characteristics of Filipino Social Organizations in Los Angeles." MA thesis, University of Southern California.

Balance, Christine Bacareza. 2016. *Tropical Renditions: Making Musical Scenes in Filipino America*. Durham: Duke University Press.

Burns, Lucy Mae San Pablo. 2013. *Puro Arte: Filipinos on the Stages of Empire*. New York: New York University Press.

Cadar, Usopay 1985. *Context and style in the vocal music of the Muranao in Mindanao, Philippines*. Iligan City: Mindanao State U. [Needs to be replaced with corrected citation]

Ellorin, Bernard B. 2008. "Variants of Kulintangan Performance as a Major Influence of Musical Identity." MA thesis, University of Hawaii at Manoa.

Gonzalves, Theodore S. 2007. *Stage Presence: Conversations with Filipino-American Performing Artists.* St. Helena, CA: Meritage Press.

Gonzalves, Theodore S. 2010. *The Day the Dancers Stayed: Performing in the Filipino/American Diaspora*. Philadelphia: Temple University Press.

Maceda, José. 1963. "The Music of the Magindanao in the Philippines." PhD diss., University of California, Los Angeles.

Otto, Steven Walter. 1985. *The Maranao Kakolintang: An Approach to the Repertoire.* Iligan City: Coordination Center for Research and Development, MSU-Iligan Institute of Technology; Mabrawi City: University Research Center, Mindanao State University.

Parnes, Samuel Will. 1999. "A History of Filipino Rondalla Music and Musicians in Southern California." PhD diss., University of California, Los Angeles.

Perillo, Jeffrey Lorenzo. 2013. *Hip-hop, Streetdance, and the Remaking of the Global Filipino.* PhD diss., University of California, Los Angeles.

Rafael, Vicente L. 1995. *Discrepant Histories: Translocal Essays on Filipino Cultures*. Philadelphia: Temple University Press.

Reyes-Tolentino, Francisca S. 1946. *Philippine National Dances.* New York: Silver, Burdett and Co.

Santiago, Carmen. 1976. "The Language of Food." In *the Culinary Culture of the Philippines*, edited by Gilda Cordero-Fernando, 132-139. Manila, Philippines: Vera-Reyes Publishing.

Sliwoski, Kevin. 2019. "Sounds of Subic Bay: the U.S. Navy in the Philippines, 1950-1971." PhD diss., University of California, Riverside.

Tiongson, Antonio T. 2013. *Filipinos Represent: DJs, Racial Authenticity, and the Hiphop Nation.* Minneapolis: University of Minnesota Press.

Trimillos, Ricardo D. 1972. "Tradition and Repertoire in the Cultivated Music of the Tausug of Sulu, Philippines." PhD diss., University of California, Los Angeles.

Trimillos, Ricardo D. 1983. "The Formalized Transmission of Culture: Selectivity in Traditional Teaching/learning Systems in Four High Skill Music Traditions." *East-West Culture Learning Institute Report* 9 (1-2):1-9.

Trimillos, Ricardo D. 1986. "Music and Ethnic Identity: Strategies among Overseas Filipino Youth." *Yearbook for Traditional Music* 18: 9-20.

Wang, Oliver. 2015. *Legions of Boom: Filipino American Mobile DJ Crews of the San Francisco Bay Area*. Durham: Duke University Press.

Media Sources Cited

Bayanihan Philippine Dance Company. 1959-1961. *Bayanihan Philippine Dance Company*. [New York]: Monitor Records MFS 322, MFS 330, 33⅓ rpm, 2 LPs.

Corales, Pilita. 1977. *Pilita: Great Songs from Filipino Movies*. Philippines: Plaka Pilipino TSP-5202, 33⅓ rpm, LP.

Santos, Tony. 1992. *Favorite Filipino Folk Dances.* [Manila, Philippines]: Dyna Records DYNA DNS-1004, compact disc.

Sayaw Philippine Folk Dances. 2004. Quezon City, Philippines: Vicor Music SCD-179, compact disc.

Silos, Juan Jr. 1959. *Philippine Folk Dances*. Quezon City, Philippines: Villar Records MLP5000-S, 33⅓ rpm, LP.

DR. RICARDO D. TRIMILLOS (Contributor) is Professor Emeritus in Ethnomusicology and Asian Studies at the University of Hawai'i at Mānoa. His research includes the music of Muslim groups in the Southern Philippines, Catholic folk music in the Lowland Philippines, Hawaiian music and dance, and the traditional music of Japan and are informed by themes of ethnic identity, cultural representation, and gender. Born in San José, California, he is the second son of Emiliano RenaldoTrimillos of Kalibo, Aklan and Francesa Fernandez de Leon of Villa, Iloilo who were community leaders, founding the San José Home for Filipino Seniors and the San José Filipino Family Club, respectively.

Preface

About This Book and the Archival Collections

BY ELEANOR LIPAT-CHESLER, CO-EDITOR

About this book

Mary Talusan (Lacanlale) and I co-edited this book, produced in partnership with UCLA Ethnomusicology Archivist Maureen Russell. We relied on generous intellectual contributions and encouragement from our friends Bernard Ellorin, Peter de Guzman, Marlo Campos, and Nicole Mae Martin of Ube Arte, our performing arts research and education collective. We first met while studying and performing music and dance at UCLA in the early 2000s, with the exception of Marlo, who was then a high school student observing us from the audience during the 2001 UCLA PCN. We were keenly interested in Philippine cultural research, with particular emphasis on *kulintang* music and dances. UCLA students researching other Philippine music genres at that time were Will Simbol, Jonathan Wandag, Christi-Anne Castro, and Samuel Parnes. It felt like kismet, our magic-hued fate for us to be there at the same time and to find each other on such a huge, sprawling university campus.

We benefited from a visit by Maranao music scholar Usopay Hamdag Cadar and we blossomed under the guidance of our advisors, Barbara Gaerlan, Helen Rees, and Judy Mitoma. We assisted the Samahang Pilipino student organization with live music for their annual cultural show at Royce Hall. We looked up to community leaders who did groundbreaking grassroots work in Los Angeles' Historic Filipinotown at SIPA (Search to Include Filipino Americans) and the Filipino American Library. We attended the annual FPAC (Festival of Philippine Arts and Culture) in San Pedro for the rare opportunity to witness what artists and community groups from all over California were up to. From our purview, the early 2000s felt like a uniquely vibrant time for Filipino American arts in Southern California.

Searching for cultural music and dance resources was like trying to solve a mystery.

However, searching for cultural music and dance resources was like trying to solve a mystery. Filipino Americans are an important part of the cultural landscape of California and the United States but are often underrepresented in library and archival resources. Many seekers of information rely on non-scholarly web sources that are informative yet often lack context, historical background, examination of issues, and proper citation of materials. We UCLA students sought out limited edition books, selected chapters, and academic journal articles in the library. We reviewed VHS tapes and music scores in archives. The few books and photocopied pages we owned became well-worn and dog-eared from constant use. Back then, we proclaimed aloud to ourselves and

each other how we wished that we had a master resource we could turn to: a one-stop shop with scholarly details as well as practical performance advice. This book is our starting point, our first attempt to compile such a resource for the next generation.

Mary Talusan and Eleanor Lipat-Chesler at the Pilipino Workers Center 20th Anniversary Benefit and Gala, Pico House, Los Angeles, CA, November 8, 2017.

The way Mary Talusan and I have compiled and editorialized the contents of this book belies our generation, our biases toward certain genres, our music-heavy academic backgrounds, our concerns as mothers who want to pass cultural knowledge on to our own children, as well as the sense of wonder that we east-coast transplants share regarding the astonishing quantity of Filipino American arts practices in California. Part mini-encyclopedia, part archive guidebook, and part performing artist handbook, we have attempted to bridge academic perspectives with community artist realities. In doing so, we have compiled a book that defies easy categorization.

For this book, Mary and I tapped our close network of artists and scholars who we admire. We acknowledge that there are countless others who we could have included had we had more time and funding. We invited contributors to share their own message in their own way, privileging authorial voice over consistency in template or tone. Quite simply, we wanted to share rich and useful content with those who seek it. Our target audiences are practitioners and learners of Philippine and Filipino American expressive forms, general audiences who are interested in these forms, as well as school and public educators who seek more diverse content for their programs. The book is free and distributed in PDF format to promote accessibility and free-flow sharing of information among all who are interested in these topics. It is our hope that future resource compilations will follow in various formats - printed, posted, streamed, and (post-COVID-19 pandemic) shared in-person once again.[1]

Content and contributors

We invited contributors with scholarly and artistic expertise in various expressive genres to write from their own life experience and to offer a conceptual framework, advice, or direction to readers:

In the Foreword, Professor Emeritus **Ricardo D. Trimillos** provides a theoretical framework for understanding how Filipino/a/x artists perform identities outside of the Philippines. Introducing a *tayo/kami* language model to understand Filipino concepts of inclusivity and exclusivity, he notes two strategies that Filipinos in diaspora use to mark an event or a person as Filipino, a third strategy wherein Filipinos use music as a means of assimilating into mainstream culture, and a fourth strategy in which Filipino music is used to mark one's cultural identity outside of mainstream, or "Western" culture.

Starting with the problematic Philippine Reservation at the 1904 St. Louis World's Fair, Co-Editor **Mary Talusan** sets the stage for this collection of works with a brief history of Philippine immigra-

1 We intend to keep our website updated with any new resources or events related to this book and our performing arts organizations, Pakaraguian Kulintang Ensemble, Rocksteady Rondalla, and Malaya Filipino American Dance Arts. Please visit ubearte.org.

tion to the United States as it relates to Filipino American performance. Talusan also takes on the vexing question, "Is there such a thing as Filipino American music"?

In two separate articles, **Florante Peter Ibanez** carefully tracks the emergent political awakening of Filipino American students and young adults in the 1970s and '80s in the context of the annual Filipino People's Far West Convention. Ibanez further highlights California-based grassroots organizations and individual artists who use art—music, theater, spoken word, PCNs, rap/hip hop, literature, and film—to push for social change and social justice.

Neal Matherne presents an introductory overview of the high school and college PCN (Pilipino Culture Night) phenomenon, from the early influence of the Bayanihan Philippine National Folk Dance Company to contemporary themes worked into original theatrical scripts through which student performers, year after year, attempt to link traditional Philippine cultural heritage with their current experiences in the U.S.

The San Francisco-based **Parangal Dance Company**, directed by Eric Solano, shares their annotated photo documentation of both Philippine and U.S.-based culture bearers wearing traditional attire from eleven minority ethnolinguistic groups.

Philippine music scholar and *rondalla* musician **Christi-Anne Castro** provides an introduction to *rondalla* musical instruments and musical structure, and traces the history of *rondalla* music in the United States from the 1940s through today.

In two essays and a written dance curriculum, **Peter de Guzman** approaches *pangalay* dance of the Sulu Archipelago both as a student and as a teacher. Paying homage to his mentor, Ligaya Fernando-Amilbangsa, he relates the sheer joy and heavy responsibility inherent in training Fil-Am and non Fil-Am students in a traditional cultural form, as well as the challenge of developing socially impactful choreography in U.S. contexts such as a Black Lives Matter *pangalay* piece he created in 2016.

Bernard Ellorin approaches southern Philippine *kulintang*(*an*) music performance and its related dances from three different angles. First, he lays out the instrumentation, musical structure, and context of gong-chime ensembles among the Maranao, Maguindanao, and Sulu Archipelago ethnic groups. Second, Ellorin tracks the emergence of theatrical interpretations of southern Philippine arts, comparing and contrasting newer staging techniques with how the forms are performed in situ. Lastly, he recounts his 28-year learning journey as a San Diego-based music student driven to study intensively under Philippine native practitioners, the late Taalao Manandao and the late Danongan Kalanduyan, only to end up playing an unexpected role in Kalanduyan's family legacy by becoming a master teacher to Kalanduyan's American granddaughter Kim.

In my mini-memoir, "Finding Your Inner Onor," I recall how my fairly ordinary American upbringing in New Jersey was knocked for a loop by my first encounter with the extraordinary sound of *kulintang* gongs, and how I continue to find inspiration and meaning in the minutiae of the Maranao female art of performance, as relayed to me by a Maranao scholar of royal lineage, Usopay Hamdag Cadar.

Los Angeles-based multimedia artists **Diane Valencia** and **Nicanor Evangelista** of Ginto Seeds curate selected artistic creations that draw upon Philippine traditions, weaving together ancient *baybayin* script, sacred symbols, Philippine blade arts, and musical instruments among other images, to activate collective healing and empowerment aspirational of an urban indigenous futurism.

J.A. Ruanto-Ramirez recounts being a five-year-old refugee who with his family was forced to leave their indigenous spiritual home base of Mt. Pinatubo due to environmental disaster. Fluctuating somewhere between poetry, memory, and a dream/nightmare, Ruanto-Ramirez insists that we learn from their family's jarring experience – about how to inhabit our past memories deeply and then do them justice in the stories we tell.

Cultural historian **Theodore S. Gonzalves** tells the tale of Bindlestiff Studio in San Francisco's SOMA district, a small venue that transformed into a safe haven for Fil-Am creativity since the 1990s. From theater and comedy to rock and rap, Gonzalves recalls memories of the scrappy ingenuity that fueled an arts movement behind Bindlestiff Studio's iconic red door.

Media practitioner and stage/screen performer **Giselle Töngi-Walters** offers a systemic critique and analysis of the community arts organization that she currently heads, FilAm Arts, with the intention of identifying a new path towards sustainability and resilience in the California nonprofit landscape.

In a photo essay, Ilocana/x-American performance artist **Jasmine Orpilla** shares how she sings to "dismantle the damage" of a colonial legacy, white supremacy, and capitalism, by creating artistic works that demand more nuanced understandings of Filipinx history and identities.

We also conducted Zoom interviews with talented performing artists who have contributed significantly to their genre as well as to California Fil-Am communities:

Journalism professor **Darleen Principe** interviewed vocalist/choral director **Anthony Angelo "Gelo" Francisco** and award-winning choral composer **Nilo Alcala** about their separate yet related trajectories starting from their upbringings in musical families to joining the University of the Philippines Madrigal Singers and then starting new lives in Los Angeles, receiving standing ovations in the Walt Disney Concert Hall while always anchored by singing with, for, and about Filipinos.

Multi-genre artist **Jonathan Wandag** has ties to almost every art form covered in this book. Having performed, taught, and directed as a BIBAK musician/dancer, rock musician, rapper, spoken word poet, orchestral conductor, film scorer, and PCN music composer, his seemingly boundless energy feeds off of the curiosity of his students and the sheer fun of making music and dancing together with others, which he credits to his Kalinga cultural heritage.

The active *kulintang* music scene in the San Francisco Bay Area was built up by devoted students of the late Danongan Kalanduyan who took the repertoire he taught them in various directions. **Caroline Cabading** spoke with Darleen Principe about growing up immersed in jazz and R&B in a predominantly African American community and described her approach to *kulintang* jazz ("kul-

jazz") fusion with uncompromising musical standards and reverence for tradition. **Ron and Lydia Querian**, co-founders of House of Gongs, discussed their respective introductions to *kulintang* music with Mary Talusan and shared their joint vision of a U.S.-based *kulintang* community where artists and seekers feel grounded enough in *kulintang* knowledge to take the music in innovative new directions, citing exciting new works by Canadian "electronic-tribal" music duo DATU and Ron Querian's alter-identity Kulintronica.

In conversation with Rocksteady Rondalla founder **Marlo Campos**, rondalla musicians **Patrick Tanega** and **Will Simbol** swapped memories of performing live musical accompaniment for PCNs and countless community events, commiserated over the challenge of navigating questionable stagings, and brainstormed ways to continue the *rondalla* tradition through proactive teaching, music arranging, and instrument making.

For insider perspectives on producing and sustaining Philippine folk dance in California, we turned to the directors and choreographers of Los Angeles-based Kayanaman Ng Lahi Philippine Folk Arts (KNL) and San Diego-based Samahan Filipino American Performing Arts and Education Center (Samahan). Darleen Principe interviews **Barbara Ele**, **Ave Jacinto**, and **Joel Jacinto** of Kayamanan Ng Lahi Philippine Folk Arts who take a long view and reflect back on the lessons learned and priorities sharpened over thirty years. They assume a role of service to the individuals and families in their group, to the college students they advise, to the audiences they "edutain," and to the Philippine ethnic groups they represent on stage. Barbara, Ave, and Joel's different perspectives and complementary skill sets give KNL its lofty programmatic ambitions as well as its organizational practicality that are grounded in strong Filipino/Hawaiian *kapwa* /*kumu* core values and may be the secret to KNL's longevity. **Michelle Camaya Julian** and **Nico Delmundo** of Samahan discuss their early experiences choreographing folk dances for PCNs. Driven by a burning curiosity to research folk dances straight from the source, they utilize frequent research trips to refine existing repertoire and to highlight underrepresented cultures/repertoires in Samahan stage productions. They convey a sense of having so much to learn and to relay to their young dance students - a feeling that despite their years of professional dance experience, their journey has just begun.

Martial arts teacher **Alvin Catacutan** of Pamana Kali invokes the lineage of his master Guro Dan Inosanto as well as other influential Southeast Asian and Filipino American martial arts masters in the continental U.S. and in Hawai'i. Catacutan explains the origins and functions of Philippine stick fighting and blade arts and how they have become imbued with new significance in the U.S. context: nurturing cultural identity for heritage students, transmitting shared values, integrating with dance for stage presentation, raising the perceived economic value of Philippine cultural arts, and strengthening one's body and mind to survive and support others through the current COVID-19 pandemic.

Anthropologist and hip hop aficionado **Roderick Labrador** engaged iconic rapper **Bambu DePistola** in a lively exchange about Bambu's emergence as a young artist in LA's Historic Filipinotown scene, his maturation as a social activist, and his ultimate goals as President of Beatrock Music hip hop music label and as a high-level operative of the Philippine communist party.

The archival collections - AFAMILA and Ube Arte

The topics and contributors selected for this book are directly related to the contents of two UCLA archival collections. In fact, throughout the book we provide live online links to specific videos on the California Revealed website that illustrate the stories being told. Archiving Filipino American Music in Los Angeles (AFAMILA) began as a yearlong documentation project carried out in 2003 - 2004 by the UCLA Ethnomusicology Archive and Kayamanan Ng Lahi Philippine Folk Arts.[2] Archivist John Vallier explains how he first conceived the project:

> I saw this as my first real opportunity to reimagine the role of the archive as a place where the traditional subjects of study - people and their music - could play a key role in identifying what to record, getting the permissions, recording it, describing the recordings, and so forth. In effect, I wanted to affirm the notion of the archive as producer of knowledge and have the subjects of study - community members - play a central and leading role in its creation (Vallier 2010, 44).

In 2003, I assumed an administrative role as the AFAMILA project Graduate Student Assistant. I hired Fil-Am community members and UCLA students to record traditional, contemporary, religious, and celebratory performances[3] in the Los Angeles area. AFAMILA had four main objectives: 1) expanding the Archive's Filipino collections;[4] 2) increasing access to recordings already held by UCLA and the community; 3) producing a list of Filipino sound recordings, audiovisual recordings, and other resources that are currently a part of the Archive's holdings; and 4) hosting an end-of-the-project symposium at UCLA.

AFAMILA Collection contents:

- 226 items in total are in the collection at UCLA,[5] including 200 hours of footage recorded at over forty live events
- 37 selected items are digitized and available on the California Revealed website.
- Highlights from AFAMILA on California Revealed include:
  - » Festival of Philippine Arts and Culture (FPAC) 2003 in San Pedro, CA - all stages and days
  - » Pilipino Veteran's Day Parade on the streets of Historic Filipinotown
  - » A concert of Kayamanan Ng Lahi Philippine Folk Arts in partnership with Danza Floricanto/USA in an evening of Filipino and Mexican dance, music, and storytelling
  - » An Original Pilipino Music (OPM) pop music concert directed by Jet Montelibano at the Church of Scientology
  - » Star-studded benefit dinners held by civic leaders, the Filipino American Heritage Institute, and the Filipino American Library
  - » Los Angeles-based church celebrations and in-home rosary groups

---

2 Support for the project was provided by a UCLA in LA grant from the UCLA Center for Community Partnerships.

3 Free copies of recordings were given to the performers.

4 After learning about the archive through the AFAMILA project, many individuals donated their own personal recordings as well as commercial Philippine music and dance recordings to UCLA.

5 UCLA Ethnomusicology Archive staff members can help visitors locate the information they are looking for. Provided the UCLA campus is open, the archive is accessible to the general public by appointment.

- » Youth rock bands at the Fil Am Arts Love Bazaar
- » A *kulintang* workshop at UCLA by the late Guro Danongan Sibay Kalanduyan
- » Early recordings of Pakaraguian Kulintang Ensemble of Southern California soon after its founding by UCLA students
- » UCLA students organizing alongside Center for Southeast Asian Studies faculty to protest for Pilipino Studies in 2004
- » The AFAMILA Festival at the UCLA marking the end of the yearlong documentation/archiving project

From 2019 to 2020 the UCLA Ethnomusicology Archive partnered with Ube Arte to compile audiovisual recordings, photographs, and documentation donated by individuals and organizations active in Filipino-American arts in California, resulting in an inventory of significant community moments from the 1980s to 2020.

Ube Arte Collection contents:

- 125 physical items (VHS, cassette tapes, print photographs, programs, publicity materials, press clippings, unpublished research papers, etc.)
- 785 digital audiovisual files (including over 350 files from Dr. Mary Talusan's personal collection)
- Ube Arte Collection donors:
  - » Nilo Alcala
  - » Caroline Cabading
  - » Michelle Camaya Julian
  - » Marlo Campos
  - » Christi-Anne Castro
  - » Bernard Ellorin
  - » FilAm Arts c/o Giselle Töngi-Walters
  - » Eleanor Lipat-Chesler
  - » Malaya Filipino American Dance Arts c/o Peter Paul De Guzman
  - » Pakaraguian Kulintang Ensemble
  - » Pamana Kali c/o Guro Alvin Catacutan
  - » Parangal Dance Company c/o Eric Solano
  - » Darleen Principe
  - » Samahan Filipino American Performing Arts & Education Center
  - » Will Simbol
  - » Mary Talusan

Why archive?

In May 2019, when UCLA Professor Helen Rees asked our arts research and education collective, Ube Arte, to consider donating Filipino-American arts materials to the archive, we searched through ragged cardboard boxes in our garages. Delighted to find a dozen cassette recordings of my *kulintang* music lessons with Dr. Usopay Cadar in 2000, I popped a tape into an old handheld cassette player. An

eerie squeal caused me to stop the player immediately. My precious tape had unraveled and was tangled in between the reels! After 20 minutes of nerve-wracking surgery, I extracted the slightly damaged tape. Imagining similar perilous fates for the remaining cassettes, VHS tapes, CDs, photo prints, event programs, and hand-written research notes slowly degrading inside my home, I vowed to deposit every precious item I found directly into the protective hands of an archivist.

When we hand over our records and recordings, we are not sealing our legacy away inside an impenetrable bank vault. But rather, we are entrusting our treasures into the hands of able caregivers who can slow their disintegration and who will respect the wishes of each donor when it comes to access and future use of the materials. In 1986, Dr. Anthony Seeger[6] appealed to potential archive donors:

> No one can predict the ways their collections will be used. Some will become one of the building blocks of cultural and political movements; some will bring alive the voice of a legendary ancestor for an individual; some will stimulate budding musicians, some will soothe the pain of exile, and some will be used for restudies of primary data that may revolutionize approaches to world music. Yet it is certain that archives can serve the fundamental aims of ethnomusicologists, and the aspirations of the people recorded, only if the collections are deposited in them in the first place (Seeger 1986, 264).

The AFAMILA and Ube Arte archival collections reveal poignant snapshots of particular moments in time of Filipino-American

The author's personal collection that was donated to the UCLA Ethnomusicology Archive in 2019: cassette, VHS, and Hi-8 recordings of Southeast Asian music and dance rehearsals and performances from 2000 to 2001.

When we hand over our recordings, we are entrusting our treasures into the hands of able caregivers who can slow their disintegration and who will respect the wishes of each donor when it comes to access and future use of the materials.

6 Dr. Anthony Seeger is a Distinguished Professor of Ethnomusicology Emeritus at UCLA, former Executive Producer of the Smithsonian Folkways record label, and member of the famous Seeger folk music family

performing artists, cultural groups, church groups, school groups, civic organizations, neighborhoods, and youth movements in California, particularly in Los Angeles, San Diego, and San Francisco. At FPAC 2003 and in an interview recorded by Fil-Am musician E.Mel for AFAMILA, FilAm Arts board member Aris Tagle stated:[7]

> There's a lot of Philippine, Filipino American history that's taking place at this festival. It's a really unique opportunity to bring artists together, all in one place here in Southern California, Los Angeles. I believe it's the largest gathering of Filipino American artists pretty much anywhere in the U.S. So the documentation aspect of it is important. I want my kids and grandkids to see where art evolved, where we were at, and what we had to do as organizers, because this is still a pretty young event. I can imagine in 10, 20, 30 years, we could be everywhere. Filipinos are everywhere. Our artists are everywhere. We want to know where we came from, pass that on to our children and grandchildren. This project's gonna be a great way to do that, so I'm happy to be a part of it.

For those who are active in the community, the Ube Arte and AFAMILA digital collections may feel relatable, familiar, or even deeply personal. About half of the contributors and interviewees in this book appear in archived recordings themselves as performers, dancers, or speakers at events. Through its contents one can trace individual journeys and may even notice children growing bigger over time. In fact, the passage of time has already increased the AFAMILA collection's symbolic value as many of the specific groupings captured on tape no longer exist, and some of the vibrant individuals radiating on screen are no longer with us.

Some of the vibrant individuals radiating on screen are no longer with us.

Collaborative archiving is a proactive approach wherein an institution does direct outreach to diverse organizations and individuals to collect materials from or to partner with them to collect materials from others in their community for the shared purpose of building an archival collection that is of relevance to that community. Ethnomusicologist Jesse Ruskin (2006) notes how the AFAMILA collection's "collaborative approach, with its emphasis on dialogue and exchange, subverts the discourses of power that have historically shaped music archiving."[8] Through projects helmed by Archivists John Vallier and Maureen Russell, the UCLA Ethnomusicology Archive has repeatedly demonstrated its commitment to the Filipino American community on the university campus, in Los Angeles, and beyond.

In June 2019, Maureen Russell secured a collection processing grant from the California State Library to digitize and make the Ube Arte collection accessible to the public online. In 2020, UCLA and Ube Arte partnered once again to apply for a grant from "Our Collections, Our Communities," a community outreach initiative to help connect local communities with relevant archival content on the California Revealed website. That funding opportunity gave rise to this book project. With specific regard to this book and its related archival collections, Co-Editor Mary Talusan explains,

---

7 Tagle, Aris. Interview with E. Mel. *Festival of Philippine Arts and Cultures - San Pedro, CA,* September 6, 2003.

8 For more on the history of the archive and colonialism, see Taylor, Diana. 2007. *The archive and the repertoire: performing cultural memory in the Americas.* Durham: Duke University Press.

This project recognizes that the involvement of (many) cultural insiders was essential to this knowledge production and was also an outcome of that special time having a critical mass of Filipino American ethnomusicologists/researchers/artists. The collection is not just about Filipino Americans but was also collected by them. Echoing Anthony Seeger's words, we expect that the collection will be used in multiple and even surprising ways, a repertoire for future inspiration, creativity, and scholarship for, about, and by Filipino Americans.[9]

We hope to motivate others to document, collect, and archive moments of their own lives, of their families' stories, and of their communities' trajectories. If the only constant in life is change then these momentary snapshots become all the more precious to our future selves and our children's children. And trust me, your Facebook page will not stick around forever.

Eleanor Lipat-Chesler
Culver City, California
19 July 2020

UCLA Students in Pakaraguian Kulintang Ensemble Performance, 2004-05-08
UCLA Archival Collection: AFAMILA
File Name: AFAMILA Festival at UCLA (Schoenberg Music Building)
Time Code: Tape 1 (of 3) - 0:03:06
Length: 30 minutes
Link: https://californiarevealed.org/islandora/object/cavpp%3A17840
Description: Soon after its founding by UCLA students, the Pakaraguian Kulintang Ensemble performs gong music and Mindanao dances in front of the UCLA Ethnomusicology Archive at the AFAMILA festival, the culminating celebration of one year of documenting Filipino American community arts in Los Angeles from 2003-2004.

Baby Junot Plays Dalling Dalling Sulu Piece with Uncle Bernard, 2019
UCLA Archival Collection: Ube Arte
File Name: IMG_4400
Length: 45 seconds
Link: https://californiarevealed.org/islandora/object/cavpp%3A209298
Description: Eleanor Lipat-Chesler's 1 year-old son Junot practices drum accompaniment for the song, "Dalling Dalling" with Dr. Bernard Ellorin on the gabbang xylophone from Tawi-Tawi, Sulu region. Culver City, CA, 2019.

9 Lipat-Chesler, Eleanor. Interview with Mary Talusan Lacanlale. Personal, July 20, 2020.

Works Cited

Lipat-Chesler, Eleanor. Interview with Mary Talusan Lacanlale. Personal, July 20, 2020.

Russell, Maureen. 2015. "Highlights from the UCLA Ethnomusicology Archive: Archiving Filipino American Music in Los Angeles (AFAMILA)." *Ethnomusicology Review* 20. Accessed July 22, 2020. https://ethnomusicologyreview.ucla.edu/content/highlights-ucla-ethnomusicology-archive-archiving-filipino-american-music-los-angeles

Ruskin, Jesse. 2006. "Collecting and Connecting: Archiving Filipino American Music in Los Angeles." *Pacific Review of Ethnomusicology* 11. Accessed July 22, 2020. https://ethnomusicologyreview.ucla.edu/journal/volume/11/piece/514

Seeger, Anthony. 1986. "The Role of Sound Archives in Ethnomusicology Today." *Ethnomusicology* 30 (2): 261-76.

Tagle, Aris. 2003. Interview by E. Mel. "Festival of Philippine Arts and Cultures - San Pedro, CA - Performance 1," September 6, 2003. Archiving Filipino American Music in Los Angeles (AFAMILA). Collection 2003.05. Ethnomusicology Archive, University of California, Los Angeles. Accessed June 22, 2020. https://californiarevealed.org/islandora/object/cavpp%3A17842.

Taylor, Diana. 2007. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press.

Vallier, John. 2010. "Sound Archiving Close to Home: Why Community Partnerships Matter." *Notes* 67 (1): 39-49.

ELEANOR LIPAT-CHESLER (Co-Editor, Contributor) is co-founder of Ube Arte performing arts research and education organization, and a founding member of Pakaraguian Kulintang Ensemble. She studied music and anthropology at Barnard College, Columbia University, and ethnomusicology at UCLA, where she wrote her M.A. thesis on gender issues in transnational kulintang performance. As a Fulbright Fellow, she conducted doctoral fieldwork in Thailand and Laos among itinerant folk theater troupes. Her article, "Thailand: Contemporary Performance Practice," appears in the 2019 SAGE Encyclopedia of Music and Culture. She is a freelance research strategist and proud mother to Nico and Junot.

Introduction

Filipino American Music: Over a Century of Performance in California

BY MARY TALUSAN, CO-EDITOR

What does Filipino American music sound like? To explore this question, I look back on Filipino music and performance in California from its beginnings in the early 20th century and then focus on music of the post-1965 immigration wave. By doing so, I hope to bring to light the over 100-year history of Filipino performance in the U.S. and attend to some questions and debates that take place around Filipino American music-making in the diaspora.

Let me first acknowledge that in addition to Filipino American, we use a number of other terms to refer to ourselves including Pilipino, Pilipina/o, Pilipinx, and Filipinx. I use "Filipino American" in an inclusive way, embracing all the multiple and diverse identities and experiences within it. Similarly, "Filipino American music" can be just as flexible and encompassing.

The first performances by Filipinos in the United States were not by Filipino Americans representing themselves, but as part of exhibits by the U.S. colonial administration to legitimize the controversial takeover of the Philippines. After the Spanish-American War of 1898 and despite Filipinos' declaration of independence from Spain, the U.S. formally colonized the Philippines and sent over one thousand Filipinos to be displayed in the Philippine Reservation at the 1904 Louisiana Purchase Exposition, also known as the St. Louis World's Fair (see Rydell 1984, Kramer 2006, and Vergara 1995). In some exhibits, Filipino "primitiveness" was highlighted in "tribal" music, dance, and rituals that were decontextualized and recontextualized for consumption by fairgoers to provide the American public with proof that the U.S. had a duty to "civilize" the inhabitants of the Philippines. Unbeknownst to most fairgoers, Western music such as music for the church and brass band had also been part of the Philippines' musical tradition for centuries (see Talusan 2004). Instead, Americans were encouraged to regard Western music-making by Filipinos, for example, a military brass band called the Philippine Constabulary Band, as the success of the U.S. to assimilate and "civilize" Filipinos in their image. I call this phenomenon "hearing with an imperial ear" because the ways that Americans were encouraged to make sense of Filipino music-making ultimately validated U.S. colonization of the Philippines. Had Filipinos' long tradition of music-making in European genres been acknowledged and understood, it would have provided evidence that Filipinos were already "civilized" (by Western definition) and had the capacity to govern themselves, thus delegitimizing the U.S.' claim of "benevolent" intent to govern the Philippines and educate Filipinos. Despite its artificial frame to construct Philippine music as either primitive (indigenous) or assimilated (Westernized), this model of presentation still persists today in contemporary Philippine and Filipino American folkloric dance groups in suites divided by tribe and religious affiliation such as "Spanish-Christian," "Muslim," and indigenous.

The ways that the American media represented Filipinos during and since U.S. colonization had a lasting impact on presentations and performances of Philippine culture and is worth discussing in more depth (see Trimillos 2008, Burns 2013, Balance 2016, and Talusan 2021).

From 1903-1911, young men from elite families in the Philippines came to study at American universities (Baldoz 2011, 45).[1] These *pensionados* were expected to return to the Philippines to work as civil servants, teachers, and engineers. In the summer of 1904, a group of them performed the first talent show by Filipinos in the United States at a Santa Barbara hotel in California (Parnes 1999, 51). When *pensionados* visited the 1904 St. Louis World's Fair, they found themselves assailed by stereotypes of "naked savages" and "primitives" by fairgoers and reacted to this by exclaiming, "How ignorant people are here," "Some of them think America discovered the Philippines," and "A lady asked me if I liked wearing clothes" (*St. Louis Post-Dispatch*, 10 August 1904, p. 1, col. 2). They realized that self-representation in the U.S. was imperative and the earliest known Rizal Day celebration took place in San Francisco in 1905 (Parnes 1999, 51). National hero José Rizal was executed at the hands of the Spanish in 1896 but inspired the revolution in which Filipinos declared independence in 1898, just before the U.S. colonized the Philippines. As an *ilustrado* or educated Filipino who studied in Europe, Rizal was a polyglot, surgeon, and novelist who came to represent a distinct Filipino identity that simultaneously resonated with modern Western values of education, achievement, and respectability (Guyotte and Posadas 1992, 48). His valorization by *pensionados* served to contest stereotypes of Filipinos as "savages" unable to govern themselves. Rizal Day celebrations also became a platform for nationalists to argue for Philippine independence by portraying "Filipinos as unified, orderly, and capable of self-government; that is, they presented 'the best' of the Filipino community before the American public" (de Vera 2004, 68). While early Rizal Day affairs were not musical performances but solemn occasions with speeches and recitations of Rizal's poem "My Last Farewell" (Guyotte and Posadas 1992, 69), the events were understood to be performative to public audiences that responded to racism and prejudice in American society.

Pensionados were not the earliest Filipinos to arrive in the U.S. Centuries earlier, Filipinos touched down in what is now California on a Spanish galleon that landed in 1587 at Morro Bay (see Borah 1995). The first settlement was a fishing village in St. Malo, Louisiana made up of men who escaped the Spanish ships in the 1700s (see Espiña 1988 and Mercene 2007). Subsequent seafarers joined the all-male St. Malo village until 1915 when it was destroyed by a hurricane. Music was likely part of community celebrations, but there are no extant records of what these were like. However, by the 1930s, Filipinos in New Orleans were recognized as an identifiable ethnic group when they won several prizes for floats in Mardi Gras parades. In this way, the community publicly expressed itself as both distinctly Filipino and also part of New Orleans society.

Filipinos had been working on the plantations of Hawaii since 1905, but another surge of immigration took place after the 1924 Immigration and Nationality Act or "Asiatic Exclusion Act" barred laborers from other Asian countries but allowed Filipinos who were then U.S. nationals. By 1930, there were approximately 30,000 Filipinos in California mostly male laborers who were Ilokano speaking (Mabalon 2013, 107). Filipina women made up only ten percent of the Filipino community and anti-miscegenation laws banned the men from marrying white women. For recreation and social interaction, these single young men gravitated towards "taxi dance halls" in which they paid their hard-earned wages to dance with mostly white women (see Burns 2013, Espana-Maram 2006, and Parreñas 1998). Many "respectable" Filipinos

1 See Posadas and Guyotte 1990 for an article about self-supporting *pensionados* who arrived after WWI, five percent of whom were women.

denounced taxi dance halls as places of vice and immorality, but there were few other social outlets for these men. Despite their reputation, music flourished in taxi dance halls, mostly jazz and dance music for waltzes and foxtrots. Musicians also performed in other venues such as the Hurricane, a Filipino nightclub in Los Angeles that opened in 1952 (Parnes 1999, 57). The phenomenon of Filipino jazz musicians was not isolated to the U.S.—they thrived across Asia as jazz professionals (see Schenker 2019). In this circuitous route made possible by colonialism, the performance of American popular music continued from the Philippines to the U.S. and was not merely adopted by Filipinos living in the U.S. who were "heard" by imperial ears as assimilating to American culture. American popular music was also a lingua franca that brought culturally and linguistically diverse Filipinos together for social interaction and entertainment.

Dances and music "from the Philippines" were not a prominent activity among Filipinos in the U.S. in the first half of the twentieth century. Occasionally, they were performed for cultural programs like International Day, hosted by the International Institute in Los Angeles and founded under the auspices of the YMCA. Emphasizing multiculturalism, this event added Philippine dancing in 1946 and by the late 1960s produced a Philippine Day program with participation of Filipino American groups and businesses around southern California (Parnes 1999, 57). By this time, an effective model for the presentation of Philippine folk dancing came to influence Filipino Americans by way of the Bayanihan Philippine National Folk Dance Company (henceforth "Bayanihan"). In 1958, the Bayanihan made its international debut at the Brussels Exposition in Europe and appeared on the Ed Sullivan Show. For decades, they toured the U.S., performing every few years in Los Angeles between 1959-1985.[2] Demonstrating Bayanihan's influence on Filipino American communities, there were twenty-one dance troupes in California by 1977 (Alejandro 1977, quoted in Parnes 1999, 136). Some former Bayanihan performers who immigrated to the U.S. worked closely with Filipino American dance troupes, musical ensembles, and Pilipino Cultural Night shows (see Matherne's "Pilipino Cultural Nights" in this collection). The Bayanihan model of presentation was colorful, visually attractive, and kinesthetically appealing, conforming in many ways to the conventions of Western theatrical performance (see Ellorin's "Theatrical vs. In-Situ Performance: The Bayanihan Effect" in this collection). Issues around the Bayanihan's influence on Filipino American performance are crucial to explore (see Gaerlan 1999 and Gonzalves 2010).

Rondalla ensemble at the Philippine tourism booth, Los Angeles Convention Center with L-R Andy Tecson, Tagumpay de Leon, (late) Bienvenido Navarro (bass), and (late) Theo Alemania, 1980s. Courtesy of Tagumpay de Leon. Used with permission.

Post-1965 Communities

After the Immigration and Nationality Act of 1965 removed restrictions on immigration by country, a new wave of immigration from Asia, mostly professionals, immigrated to the U.S. and shifted the pro-

2 The Bayanihan's tours promoted tourism to the Philippines, but also served as propaganda for the Marcos government during martial law. See Gaerlan 1999.

file, direction, and concerns of Asian American communities. By 1970, the Filipino population almost doubled to 336,731 (U.S. Census Bureau) and would continue to grow exponentially over the next few decades. The 1970s had two strong themes—the declaration of martial law in the Philippines and post-1965 immigrants and children of immigrants who attended college in record numbers. Both happened in the wake of civil rights demonstrations whose participants advocated for the rights of third-world people and the establishment of ethnic studies at San Francisco State University in 1968. After martial law was declared in September of 1972 under former dictator Ferdinand Marcos (1964-1986), exiles and supporters organized several anti-Marcos groups in the U.S. by 1973 (Fuentecilla 2013, 32). Often groups performed "anti-Marcos speeches, poems, rock and disco bands, children's talent shows, martial arts, and traditional dance" (Parnes 1999, 72) to spread their message (see Ibanez's "Social Justice Through Agency in the Arts" in this collection).

The Evolution of Singkil, a piece performed June 6, 2015 in a collaboration with five California-based Philippine dance companies in celebration of the Balboa Park Centennial. Photo courtesy of PASACAT Philippine Performing Arts Company, San Diego, by Marc Mejia.

Filipino student organizations formed on University of California and California State University campuses in the 1970s and gave performances of music and dance as part of their activities. An event called "Pilipino Cultural Day" in which Filipino college organizations came together to perform took place as early as 1976 in San Diego (Parnes 1999, 89-90). At the University of Hawai'i at Mānoa, the Gabing Pilipino (Pilipino Night) show was popular during the late 1970s (Gonzalves 2010, 90). Eventually, Pilipino Cultural Night (PCN) shows emerged as a recognizable genre on college campuses in California comprising theatrical skits interspersed with folkloric dance by the early 1980s (Gonzalves 2010, 96). The Southern California Pilipino-American Student Association (SCPASA), bringing together many student groups from all over southern California, produced a collaborative PCN at Pasadena City College on April 8, 1989. Some high school Filipino clubs also produced PCNs, for example, Whitney High School in Cerritos dates their first PCN to 1988 (Whitney High School 2020). As ethnic studies courses "fell under politically charged scrutiny" and funding resources shifted to "more socially acceptable activities promulgated in student services offices" (Gonzalves 2010, 96), Filipino student organizations filled the lacunae of knowledge about the Philippines and Filipino American history with PCNs and other student-led activities. Today music performed for PCNs ranges from Bayanihan recordings, DJs, live musicians, and singing by the cast. Some PCNs such as UCLA's Samahang Pilipino Cultural Night include newly composed music specifically for the performance (see Wandag's interview in this collection). As perhaps the most recognizable and well-known Filipino American performance genre, a collection of the music composed for PCNs is in dire need of archiving and analyzing.

Creating a Space for Filipino American Music

When I was a graduate student, I was eager to learn about Filipino American music. While I found several books, encyclopedia entries, articles, and theses/dissertations written on various musics of the Philippines, I did not find anything written about "Filipino American music" per se. During the late 1990s, there was little published about Filipino American musicians or the music that they performed. Filipino American musicians were peppered into published works about popular music, about Asian Americans, and about Filipino Americans. Eventually I learned that during the 1970s, Filipino American rock bands and singers like sisters June and Jean Millington of Fanny (see Wald and Gonzalves 2019) and legendary Dakila had major record deals and chart hits. Filipino DJs were ubiquitous in California by the 1980s, but, at the time, scholarly works had yet to be written about them (see Wang 2015 and Tiongson 2013). Filipino American jazz has had a long history in the Bay Area (see Cabading's interview in this collection) and is still in need of scholarly attention. Filipino American R&B was especially big in the 1990s with artists such as Jocelyn Enriquez,[3] Kai, and Pinay. Today, Filipino Americans have a presence on mainstream shows like *American Idol*, *The Voice*, *America's Got Talent*, on YouTube, as members of popular bands including Kirk Hammett of Metallica, Jerome Fontamillas of Switchfoot, Nicole Scherzinger of the Pussycat Dolls, Chad Hugo of the Neptunes, and Apl.de.Ap. of the Black Eyed Peas, and as solo artists like Bruno Mars, Vanessa Hudgens, and Enrique Iglesias. The list goes on as more mainstream stars reveal that they are of Filipino heritage. Nevertheless, many still feel that Filipino Americans are simultaneously everywhere and also "invisible," "forgotten," "underrepresented," "unrecognized," and "misidentified."

Many still feel that Filipino Americans are simultaneously everywhere and also "invisible," "forgotten," "underrepresented," "unrecognized," and "misidentified."

Perhaps it is difficult to define exactly what "Filipino American music" sounds like. What if there is no such thing? Some ask if the "truly" Filipino aspects of music were lost long ago as colonization systematically banned indigenous arts and thus could not be continued by Filipinos in America. Others claim that Filipino Americans musicians have yet to find a voice or aesthetic that can be irrefutably identified as Filipino. Yet, one wonders, can only music that incorporates identifiable elements such as language and indigenous instruments be considered Filipino American music? Not long ago, Deborah Wong (2004) argued for a definition of "Asian American music" that centers on artist or performer, not exclusively on the genre or sound, to explore "Asian Americans making music." Joseph Lam argued that we should "embrace the term Asian American music, and use it as an heuristic device to analyze cultural, social, ethnic, and personal expressions in the musics of Asian Americans" (1999, 30). Ricardo Trimillos out-

3 For a scholarly article on Enriquez, see Pisares 2008.

lined varying strategies by which Filipino Americans expressed ethnic identity in ways not always apparent in the musical sound, elements, or instruments that originated in the Philippines. Music, Trimillos states, "may express a group's ethnic identity but does not necessarily represent maintenance of a genre existing in the Philippines" (1986, 16). By going beyond musical elements and genre and taking a broad approach to music as an activity, what Christopher Small (1998) called "musicking," we can inquire about audiences, relationships, contexts, and creativity that attend to why "Filipino American music" is a meaningful term.

Indeed, there is no one "thing," that is and only is, "Filipino American music." As Filipino Americans, we have a variety of influences, both internal and external to the Philippine nation, that stretch across time and space, and we make individual artistic choices. As a diasporic community, we adapt, assimilate, appropriate, localize, and transform music, music-making, and listening in an infinite number of ways. There are gray areas and overlaps—how do we take into account Filipino singer Arnel Pineda singing for the American group Journey? Encouraging a more robust debate and exploration of these issues is my motivation for creating a space for "Filipino American music" especially in scholarly literature that is neither objective nor immune from larger social forces such as racism, prejudice, and exclusion.

Encouraging a more robust debate and exploration of these issues is my motivation for creating a space for "Filipino American music" especially in scholarly literature.

Lest the reader is still doubtful about this approach, the concept of "American music" is neither pure nor stable. When music critic Richard Grant White was invited to write about the history of American music in 1884, he "refused for lack of an American music to write about" (Levine 1988 143). The music of Black Americans was routinely rejected *as music* until ragtime and jazz exploded internationally during WWI and came to define "American music" in the world (see Cruz 1999, Baraka 2002, Schenbeck 2012, and Schneider 2006). Although many Black and White Americans played much the same music during the 1880s-1920s, the record industry segregated these musicians into blues and country, effectively enforcing a "color line" in music and the music industry (see Miller 2010). The connections and delineations between race and music have all depended on the power to name and maintain a hegemonic view of these categories (see Radano and Bohlman 2000), and since Filipino Americans, according to Anthony Ocampo (2016), "break the rules of race," they are often invisible in the artificial constructs of music genres. I approach a discussion of Filipino American music with a broad brush and in an inclusive way to highlight how Filipino American artists negotiate historical forces not entirely of their own making and engage artistic creativity to express their unique experiences. By regarding diverse music genres that Filipino Americans perform and create as not only jazz, hip hop, rap, pop, fusion, etc. but *also* Filipino American music, we can gain deeper insight into the ways Filipino Americans create meaningful and transformative spaces for expression.

The variety of artists and genres in which Filipino Americans engage can be illustrated by the Festival of Philippine Arts and Culture that takes place yearly in greater Los Angeles. Since its inception in 1992,

performing acts have always graced the stage with diverse performances such as OPM ("Original Pilipino Music") ballads, rap and hip-hop,[4] DJs, dance crews, spoken word, rock bands, folk dance organizations, Spanish-influenced *rondalla* ensemble, and indigenous ensembles like *kulintang* gong-chimes from the southern Philippines and flat bronze gongs called *gangsa* from the mountainous region of the north. How and why do Filipino Americans embrace and become adept in such diverse genres? What does it mean that Filipino Americans prefer a multitude of musical expressions rather than a singular one that facilitates easy identification with the Philippines?

By regarding diverse music genres that Filipino Americans perform and create as not only jazz, hip hop, rap, pop, fusion, etc. but *also* Filipino American music, we can gain deeper insight into the ways Filipino Americans create meaningful and transformative spaces for expression.

Like the rest of island Southeast Asia, the Philippines has always had diverse cultures with rich traditions going back millennia, long before foreign colonization. The music performed by the BIBAK Los Angeles Dance Ensemble on *gangsa* and bamboo stamping tubes called *tongatong* continues as an indigenous tradition. *Kulintang* music also represents an indigenous pre-Islamic, pre-colonial musical tradition that is still performed today. The late *kulintang* master Danongan Danny Kalanduyan often performed for FPAC and other festivals to educate fellow Filipino Americans about the Philippines' rich indigenous heritage (Talusan 2013). His students founded their own ensembles and continue to take *kulintang* in new directions, using the instrument in various combinations with jazz, hip hop, and electronica. Danny himself participated in these dynamic collaborations that expand the dimensions of Filipino American music.

Despite these millennia old indigenous traditions, Filipino Americans are most familiar with Westernized lowland traditions influenced by Spain and often referred to as "folk music." *Kundiman* and *harana*, ballads of love, build on Spanish musical influences and are distinctly Filipino in language and sentiment. Songs like "Dahil Sa Iyo" (Because of You) were popular among California Filipinos during the 1920s and expressed Filipino identity even though they were sung in Tagalog, which was not the mother tongue of workers who came from the Ilocos region of the northern Philippines (Espana-Maram 2006, 1). Filipino immigrants made choices from available materials and transformed them into Filipino American expressions within the situation of the times in which they lived. *Rondalla*, an ensemble of strummed and plucked strings, is an example of Spanish-influenced Filipino music that has a long history of performance

4 For works on hip hop and also dance, see Villegas, et.al. 2014 and Perillo 2020.

in California dating back to the 1940s. Today, dedicated musicians of the Rondalla Club of LA, directed by Tagumpay De Leon, and Rocksteady Rondalla continue this important tradition in the U.S.

FPAC 2010 Fermin Point, San Pedro, CA. Courtesy of the author.

Filipino music-making in American genres has always been challenged by charges of mimicry or by a negative connotation of assimilating to the dominant culture of the U.S. The ways that Filipino immigrants and American-born Filipinos are racialized and understood or misunderstood as an ethnic group has everything to do with their complicated relationship to U.S. history and to American culture. As discussed earlier, Filipinos had a long history of performance in European music and were already highly familiar with American music before immigrating to the U.S., allowing them to thrive in jazz and popular music. The presence of U.S. military bases in Asia during WWII and the Vietnam War created a high demand for Filipino musicians and cover bands that continue that legacy in the tourist industry today. Stephanie Ng (2005) adeptly argues that cover band musicians' skills, talent, and hard work to perfect American and international pop songs are a form of creative labor and a source of artistic pride. Musical culture from the West has been part and parcel of the musical culture of the Philippines for centuries, one in which Filipinos have the right to participate and create without apology.

Musical culture from the West has been part and parcel of the musical culture of the Philippines for centuries, one in which Filipinos have the right to participate and create without apology.

Whether Filipino American music has obvious components tied to the Philippines by language, musical elements, or instruments, I think that there is an aesthetic at work in the creative choices we make as we adapt and transform Western music idioms into our own expressions and social situations, making them, whether explicitly or implicitly, Filipino American music. Filipino American music artists and musicians over the last century demand recognition, not only of their heritage and identity as Filipinos, but also of their talents, skills, and creative labor in whatever genre they choose and whether they choose to explicitly mark themselves or their performances as "Filipino" or not. As Trimillos discussed in the preface, to leave Filipino identity unmarked may facilitate entry into an otherwise difficult musical and cultural domain to penetrate. To mark oneself or one's work as Filipino (Apl.de.Ap.'s "Apl Song" and "Bebot" are recent examples, see Devitt 2008) celebrates ethnic identity in a mainstream music industry

that does not have a lot of Filipino presence or recognition for Filipinos as artists. A newer music genre like Filipino American *kulintang* has joined Filipino American martial arts, Filipino American DJ-ing, Filipino American R&B, Filipino American spoken word and rap, Filipino American folk dance, PCNs, and more. These genres are generated by Filipino Americans' experiences and creativity whether or not they reference homeland practices or cultural contexts. The choice whether to mark oneself as a Filipino performer or one's music as Filipino is an act of resistance to a history of exclusion from the U.S. mainstream and a demand to be seen and heard as an artist. I look forward to the possibilities the future holds for the choices we make to represent ourselves without any negative connotation or hindrance to our art. As more and more artists create and audiences grow, we build a legacy for Filipino American music that can cut across borders and become a global phenomenon.

Diverse Filipino American Performances at the 12th Annual Festival of Philippine Arts & Culture (FPAC), 2003-09-06
UCLA Archival Collection: AFAMILA
File Name: Kayamanan ng Lahi, Joe Bataan, DJ Battle
Length: 3 video files; 2 hours, 45 minutes in their entirety
Link: https://californiarevealed.org/islandora/object/cavpp%3A17848
Description: Various performing groups on the FPAC 2003 mainstage demonstrate the diversity of "Filipino American music" at Point Fermin Park, San Pedro, CA. Kayamanan Ng Lahi and Rondalla Club of Los Angeles (Traditional Philippine folk music and dance), Joe Bataan (jazz, salsa), Immij (female R&B group), Peng (alternative rock), and DJ Battle Finals.

Works Cited

Baldoz, Rick. 2011. *The Third Asiatic Invasion: Empire and Migration in Filipino America, 1898-1946.* New York: New York University Press.

Baraka, Amiri (LeRoi Jones). 2002. *Blues people: Negro music in white America*. New York: Perennial. [First published in 1963].

Borah, Eloisa Gomez. 1995. "Filipinos in Unamuno's California Expedition of 1587," *Amerasia Journal* 21, no. 3: 175-183.

Burns, Lucy Mae San Pablo. 2013. *Puro Arte: Filipinos on the Stages of Empire*. New York: New York University Press.

Cruz, Jon. 1999. *Culture on the Margins: The Black Spiritual and the Rise of American Cultural Interpretation*. Princeton, N.J.: Princeton University Press.

de Vera, Arleen. 2004. "Rizal Day Queen Contests, Filipino Nationalism, and Femininity" in *Asian American Youth: Culture, Identity, and Ethnicity*, eds. Jennifer Lee and Min Zhou. New York: Routledge, 67-81.

Devitt, Rachel. 2008. "Lost in Translation: Filipino Diaspora(s), Postcolonial Hip Hop, and the Problems of Keeping it Real for the 'Contentless' Black Eyed Peas." *Asian Music* 39 (1): 108-134.

Espana-Maram, Linda. 2006. *Creating Masculinity in Los Angeles's Little Manila: Working-Class Filipinos and Popular Culture, 1920s-1950s*. New York: Columbia University Press.

Espiña, Marina E. 1988. *Filipinos in Louisiana*. New Orleans, La: A.F. Laborde.

Fuentecilla, José V. 2013. *Fighting from a Distance: How Filipino Exiles Toppled a Dictator.* Champaign, IL: University of Illinois Press.

Guyotte. Roland L. and Barbara M. Posadas. 1992. "Jose Rizal and the Changing Nature of Filipino Identity in an American Setting: Filipinos in Twentieth Century Chicago." *Revue Française D'études Américaines* 51:45-53.

Hernandez, Xavier J. 2020. "Behind the Curtain: The Cultural Capital of Pilipino Cultural Nights." *Journal of Southeast Asian American Education and Advancement* 15, No. 1: 1-20.

Ibanez, Florante Peter and Roselyn Estepa Ibanez, 2009. *Filipinos in Carson and the South Bay.* Charleston, SC: Arcadia Publishing.

Kramer, Paul A. 2006. *The Blood of Government: Race, Empire, the United States, and the Philippines.* Chapel Hill: University of North Carolina Press.

Labrador, Roderick N. 2002. "Performing Identity: The Public Presentation of Culture and Ethnicity among Filipinos in Hawai'i." *Journal for Cultural Research* 6 (3): 287-307.

Labrador, Roderick N. 2018. "'Freaky' Asian Americans, Hip-Hop, and Musical Autobiography: An Introduction." *Biography* 41 (3): 473-483.

Lam, Joseph S. C. 1999. "Embracing 'Asian American Music' as an Heuristic Device." *Journal of Asian American Studies* 2 (1): 29–69.

Levine, Lawrence W. 1988. *Highbrow, Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, MA: Harvard Univ. Press.

Mabalon, Dawn Bohulano. 2013. *Little Manila is in the Heart: The Making of the Filipino American Community in Stockton, California.* Durham: Duke University Press.

Matherne, Neal. 2013. "Bayan Nila: Pilipino Culture Nights and Student Performance at Home in Southern California." *Asian Studies: Journal of Critical Perspective on Asia* 49 (1): 105-127.

Mercene, Floro L. 2007. *Manila Men in the New World: Filipino Migration to Mexico and the Americans from the Sixteenth Century.* (Quezon City, Philippines: University of the Philippines Press.

Miller, Karl Hagstrom. 2010. *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*. Durham: Duke University Press.

Ng, Stephanie. 2005. "Performing the 'Filipino' at the Crossroads: Filipino Bands in Five-Star Hotels Throughout Asia." *Modern Drama* 48 (2): 272-296.

Ocampo, Anthony Christian. 2016. *The Latinos of Asia: How Filipinos Break the Rules of Race*. Stanford, California: Stanford University Press.

Parnes, Samuel Will. 1999. *A History of Filipino Rondalla Music and Musicians in Southern California*, Ph.D. dissertation. University of California, Los Angeles.

Parreñas, Rhacel Salazar. 1998. "'White Trash' Meets the 'Little Brown Monkeys': The Taxi Dance Hall as a Site of Interracial and Gender Alliances between White Working Class Women and Filipino Immigrant Men in the 1920s and 30s." *Amerasia Journal* 24 (2): 115-134.

Perillo, J. Lorenzo. 2020. *Choreographing in Color: Filipinos, Hip-hop, and the Cultural Politics of Euphemism*. New York: Oxford University Press.

Pisares, Elizabeth. 2008. "Do You MIs(recognize) Me: Filipina Americans in Popular Music and the Problem of Invisibility." In *Positively no Filipinos Allowed: Building Communities and Discourse*, edited by Antonio T. Tiongson, Edgardo V. Gutierrez, and Ricardo V. Gutierrez, 172-198. Manila, Philippines: Anvil Publishing.

Posadas, Barbara M. and Roland L. Guyotte. 1990. "Unintentional Immigrants: Chicago's Filipino Foreign Students Become Settlers, 1900-1941." *Journal of American Ethnic History* 9, No. 2: 26-48

Quirino, Richie C. 2008. *Mabuhay Jazz: Jazz in Postwar Philippines*. Pasig City, Philippines: Anvil.

Radano, Ronald M, and Philip V. Bohlman, eds. 2000. *Music and the Racial Imagination*. Chicago: University of Chicago Press.

Rydell, Robert W. 1984. *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916*. Chicago: University of Chicago Press.

Schenker, Frederick. 2019. "Jazz and the British Empire: The Rise of the Asian Jazz Professional," chapter 10 in *Cross-Cultural Exchange and Colonial Imaginary,* edited by H. Hazel Hahn. Singapore: National University of Singapore Press, 263-279.

Schenbeck, Lawrence. 2012. *Racial Uplift and American Music*. University Press of Mississippi.

Schneider, Mark Robert. 2006. *African Americans in the Jazz Age: A Decade of Struggle and Promise.* Lanham, MD: Rowan and Littlefield.

Small, Christopher. 1998. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press.

Talusan, Mary. 2004. "Music, Race, and Imperialism: The Philippine Constabulary Band at the 1904 St. Louis World's Fair". *Philippine Studies* 52 (4): 499-526.

Talusan, Mary. 2013. "Kalanduyan, Danongan (Sibay)." In Grove Music Online, edited by Charles Hiroshi Garrett. Oxford University Press. Accessed July 21, 2020. https://doi.org/10.1093/gmo/9781561592630.article.A2284790

---------. Forthcoming 2021. *Instruments of Empire: Filipino Musicians, Black Soldiers, and Military Band Music during U.S. Colonization of the Philippines*. Jackson, MS: University Press of Mississippi.

Trimillos, Ricardo D. 1986. "Music and Ethnic Identity: Strategies among Overseas Filipino Youth." *Yearbook for Traditional Music* 18: 9-20.

Trimillos, Ricardo D. 2008. "Histories, Resistances, and Reconciliations in a Decolonizable Space: The Philippine Delegation to the 1998 Smithsonian Folklife Festival." *Journal of American Folklore* 121, no. 479: 60-79.

Wald, Gayle and Theodore Gonzalves. 2019. "Island Girl in a Rock-and-Roll World: An Interview with June Millington by Theo Gonzalves and Gayle Wald." *Journal of Popular Music Studies* 31, no. 1: 15–28.

Wang, Oliver. 2015. *Legions of Boom: Filipino American Mobile DJ Crews of the San Francisco Bay Area*. Durham: Duke University Press.

Whitney High School. 2020. "Whitney High School 33rd Annual PCN." Accessed July 1, 2020. https://www.whitneyhs.us/apps/events/2020/3/7/7308138/?id=0

Wong, Deborah. 2004. *Speak it Louder: Asian Americans Making Music.* New York: Routledge.

Vergara, Jr., Benito M. 1995. *Displaying Filipinos: Photography and Colonialism in Early 20th Century Philippines.* Quezon City: University of the Philippines Press.

Villegas, Mark Redondo. 2016. "Currents of Militarization, Flows of Hip-Hop: Expanding the Geographies of Filipino American Culture." *Journal of Asian American Studies* 19 (1): 25-46.

DR. MARY TALUSAN (Co-Editor, Contributor) is Assistant Professor of Asian-Pacific Studies at CSU Dominguez Hills. She holds a Ph.D. from the University of California, Los Angeles in ethnomusicology specializing in the music of the Philippines. Her scholarly work examines Filipino and Filipinx American musical performances through the complex web of race-making, U.S. colonization of the Philippines, and contemporary cultural production. Recent publications include "Muslim Filipino Traditions in Filipino American Popular Culture" in *Muslims and American Popular Culture* (2014), "Marching to 'Progress': Music, Race, and Imperialism at the 1904 St. Louis World's Fair" in *Mixed Blessing: The Impact of the American Colonial Experience on Politics and Society in the Philippines* (2013), and an essay in *Philippine Modernities, Commemorating 100 Years of UP College of Music* (2018). Her upcoming book with the University Press of Mississippi is entitled *Instruments of Empire: Filipino Musicians, Black Soldiers, and Military Band Music during U.S. Colonization of the Philippines.* Dr. Mary Talusan Lacanlale has received the Fulbright (IIE) Fellowship, Ford Dissertation Fellowship, and Mellon Postdoctoral Fellowship. She performs the music and dance traditions of Mindanao, Southern Philippines with California-based Pakaraguian Kulintang Ensemble.

part I

staging our culture

Samahan Philippine Arts and Education Center "Pamana (Legacy): Celebrating Heritage Through Our Children" performance, San Diego, CA, May 26, 2018. Photo courtesy of May Vukotich.

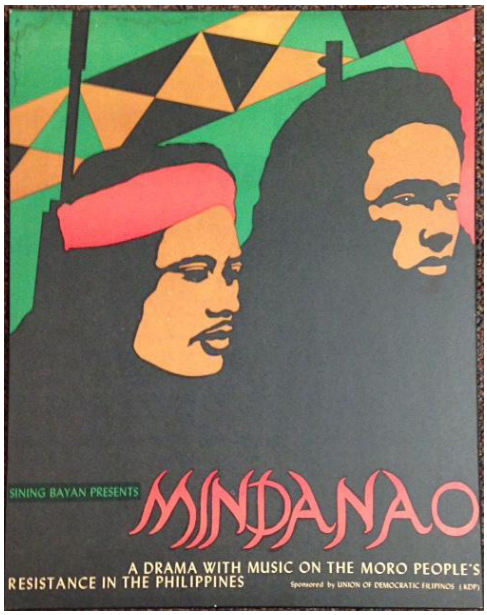
CHAPTER 1

Social Justice Through Agency in the Arts

BY FLORANTE PETER IBANEZ

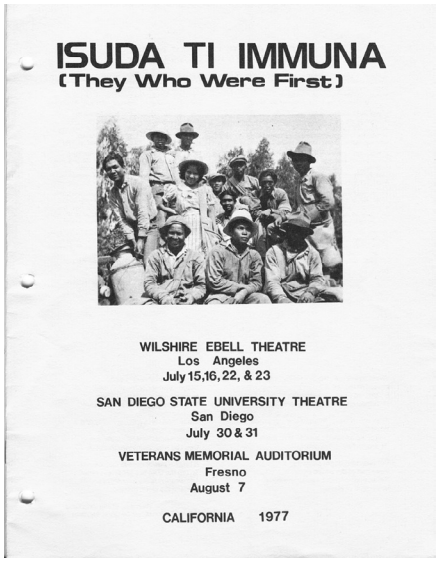
Art for Social Change

Art is often a vehicle for social change. It can give voice to the politically or socially disenfranchised. A song, film, or novel can rouse emotions in those who encounter it, inspiring them to rally for change. The impact that art has on society is threefold, it comes from the individual's reaction to the work, the power inherent in the work and the environmental factors surrounding the work. ("How Does Art Influence Society?")



Poster of *Mindanao,* an activist-staged production of the Moro (Muslim Filipino) struggle in the Southern Philippines. Produced by the Sining Bayan, art and cultural arm of the Union of Democratic Filipinos (KDP). Image courtesy of Florante Peter Ibanez.

Many community arts and cultural groups have dedicated themselves over the years to using various art forms to bring light to social issues and advance social justice. In the early 1970s when martial law was declared in the Philippines by Ferdinand Marcos, the Union of Democratic Filipinos (KDP), founded in 1973 in California, created Sining Bayan as its cultural arm. This group used songs, musicals, and dramatic plays to draw attention to the inequities in Philippine society, the anti-imperialist movement, the Philippine-based National Democratic Front (NDF), and to class and racial injustices among the Filipino American community in the United States. Sining Bayan modeled their guerilla theatre format on the San Francisco Mime Troupe and the Teatro Campesino.[1]



Program cover for the 1977 west coast tour of the musical drama, Isuda Ti Immuna, based on *America is in the Heart* by Carlos Bulosan. Image courtesy of Florante Peter Ibanez.

From the 1970s to the 1980s, Sining Bayan put together full musical stage productions at the annual F/Pilipino People's Far West Conventions (FWC) as regular highlights. These productions were probably the forerunner of today's Pilipino Cultural Nights (PCNs) because of their short dramatic pieces or "skits" that presented storylines about political struggles to educate the community. For example, the production *Isuda Ti Imuna* (*Those Who Were First*) adapted

1 See their websites on https://www.sfmt.org/about-us and http://elteatrocampesino.com/wp/about-us/. Accessed July 31, 2020.

scenes from Carlos Bulosan's 1946 novel *America is In the Heart* and went on a 1976 West Coast Tour. A local staging took place at Belmont High School in Los Angeles. In these large scale FWC/ Sining Bayan musical productions, local non-KDP community talents were recruited as stage crew workers, actor-singers, and musicians. Production titles included the *War Brides* (regarding post-World War II Filipino-American community building), *Mindanao* (about Moro liberation in the southern Philippines), *Sakada* (about the labor struggles of Filipino sugar plantation workers in Hawai'i), and *Tagatupad* (regarding senior housing and the International Hotel struggle in San Francisco).

Skits presented storylines about political struggles to educate the community.

Sining Bayan also produced a recorded album of Philippine revolution songs entitled, *Philippines, Bangon! Arise!* (Folkways 1976). At the 1974 FWC cultural night held at UCLA's Royce Hall, the Makibaka dance was choreographed and performed by Harbor Area Pilipino Youth (HAPY), which included this writer as well as other KDP members, using modern dance movements to the song "Makibaka Ikalat" by Dakila, a Fil-Am Latin Soul band. A dialogue verbalized the performers' movements with words such as "liberty," "freedom," "unity," and "revolution." HAPY performed the Makibaka Dance for the *manongs* (elder Filipino men) at the UFW Agbayani Village, at other Fil-Am youth conferences, and also taught it to the Pagkakaisa student club at San Diego's Southwestern College. The Makibaka dance also was broadcast on TV during the Community Gallery Show of KTLA hosted by the late Sumi Haru (Ayuyang 1997).

Vinyl LP Record Album of *Philippines Bangon! Arise!* of revolutionary songs of the Philippines produced by the Union of Democratic Filipinos (KDP) (1976). Image courtesy of Florante Peter Ibanez.

In May 1992, Search to Involve Pilipino Americans (SIPA) organized the first Festival of Philippine Arts & Culture (FPAC) held at Los Angeles City College (LACC). Later, FPAC was reorganized by the Association for the Advancement of Filipino American Arts and Culture (also known as FilAm ARTS).[2] I had the honor to serve on their non-profit Board of Directors from 2000-2003.

Embracing the value of *kapwa* ("shared being"), the mission of FilAm ARTS is to facilitate community synergy and transformation by advancing the arts and the diverse cultural heritage of Filipinos through arts services, presentation, and education. FilAm ARTS provides a platform for community arts, social issues, and

Harbor Area Pilipino Youth (HAPY) and KDP perform the "Makibaka Dance" during the Cultural night of the 1977 Pilipino People's Far West Convention at Royce Hall, UCLA, 1974. Choreography by Liz Viray, Theresa Fronda featured in photo. Photo by Florante Peter Ibanez.

2 See their website at http://www.filamarts.org/. Accessed July 17, 2020.

The 2016 Festival of Philippines Arts & Culture (FPAC) was held at Echo Park. Introduced by Giselle Töngi (host of the *Kababayan Today* daily TV show) is FPAC headliner Allan Pineda Lindo better known as APL.DE.AP of the Black Eyed Peas, and joined on stage by entertainers Ranella Ferrer, Vincent Rodriquez III and Tess Paras of *Crazy Ex-Girlfriend,* Asia Aragon, Ann Huff from *Vampire Diaries,* and Disney Channel star Roshon Fegan. Photo by Florante Peter Ibanez.

FilAm ARTS believes in the power of the arts to overcome language barriers and to build community through cultural diversity.

progressive politics via various art forms including visual arts, hip hop music, Pinoy Visions (a mini film festival), spoken word contests, and various community information booths and speakers. FilAm ARTS believes in the power of the arts to overcome language barriers and to build community through cultural diversity. It is a valuable resource for organizations looking to invest in the representation of the Filipino American community from an authentic and culturally appropriate voice (see Töngi's essay "A Systems Thinking Approach" in this collection).

Native Guns: an underground Los Angeles/San Francisco rap group made up of two emcees and a DJ. They represent themselves as anti-capitalist and pro-brown cultural activists. (L-R). DJ Phatrick, and emcees Bambu and Kiwi. Image courtesy of Native Guns.

The popular Fil-Am rap group, Native Guns, consisting of MCs Kiwi, Bambu, and DJ Phatrick, often performed at FPAC bringing their progressive, anti-imperialist, anti-racist, and anti-sexist lyrics to the culturally attuned, fist-raising audiences. Other FPAC headliners over the years have included Lea Salonga (singer/actor), Dakila (reborn from the FWC days), Joe Bataan ("Afrofilipino" King of Latin Soul), Rex Navarrete (comedian), and Allan Pineda Lindo, aka apl.de.ap (of the Black Eyed Peas). Each artist brought words of encouragement for cultural identity and unity.

Numerous Fil-Am authors and filmmakers have also taken on the task of telling our community's stories using poetry and family memories, photographs, and documentaries to advance justice and progressive messages. Marissa Arroy created the related PBS documentary *Delano Manongs: The Forgotten Heroes of the United Farmworkers* (2014).[3] The biography of

3 Available on https://www.pbssocal.org/programs/viewfinder/kvie-viewfinder-delano-manongs/. Accessed July 17, 2020.

Fil-Am filmmakers, actors, and staff gather during the 2014 Los Angeles Asian Pacific Film Festival (LAAPFF) at one of the venues, the Japanese American National Museum in Little Tokyo, Los Angeles. (L-R) Eseel Borlasa, Alison De la Cruz, Giovanni Ortega, Kennedy Kabasares, David Magdael, Florante Peter Ibanez. Photo courtesy of Florante Peter Ibanez.

Creators of the book *Journey for Justice: The Life of Larry Itliong* (L-R) Andre Sibayan, Gayle Romasanta, and Dr. Dawn Mabalon. Photo provided to Florante Peter Ibanez and courtesy of Gayle Romasanta.

AWOC/UFW labor leader Larry Itliong entitled *Journey for Justice: The Life of Larry Itliong* (2018) was published through the efforts of Dawn Mabalon, Gayle Romasanta, and Andre Sibayan. Together these two resources are artful and serve important educational functions by rectifying the wide misconception that only Cesar Chavez and other Mexican laborers started the 1965-1970 Delano Grape Strike, setting the groundwork for the formation of the United Farmworkers Union (UFW).

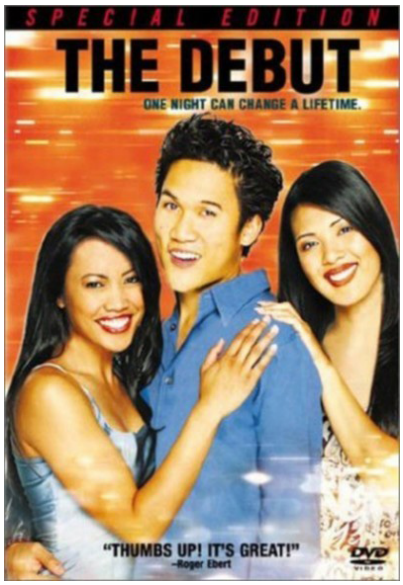
The Images of America series published by Arcadia Publishing includes a number of books on Filipino communities including *Filipinos in Carson and the South Bay*, co-authored by this writer and spouse Roselyn Ibanez (2009), *Filipinos in Hollywood* and *Los Angeles' Historic Filipinotown* by Carina Montoya (2008 and 2009 respectively), and *Filipinos in Los Angeles* by Mae Respicio Koerner (2007) that help to advance the notion of Filipino Americans as part of public history via archival photographs and community and historical contexts. From UCLA's Asian American Studies' ethnocommunications[4] community video documentary classes, various short works tell intimate community stories including *810LOGY* (about Long Beach Fil-Am skateboarders), *got book? Auntie Helen's Gift of Books* (about Filipino American Library founder, Helen Agcaoili Summers Brown), *Broken Promises* (about WWII Fil-Am Veterans' fight for Equity), and *Beyond the Sea* (about Fil-Ams in the Navy).

The 2000 screening of a community feature film *The Debut,* directed by then Loyola Marymount University film student Gene Cajayon and co-written by John Manal Castro, marked the first real portrayal of a Filipino American immigrant family in intergenerational conflict that is relatable as an American story. *The Debut* made its world premiere on May 18, 2000 to a sold out audience at the prestigious Los Angeles Asian Pacific Film Festival. Coming from Cerritos, Rod Pulido's black and white film *The Flip Side*[5] was the first Filipino American film to premiere at the Sundance Film Festival in 2001, and, in comedic form, highlighted the cultural life conflicts between the Philippine homeland and the diaspora in the U.S. Most recently released, the film *Yellow Rose* (2019) directed by Diane Paragas exposes the dangerous life

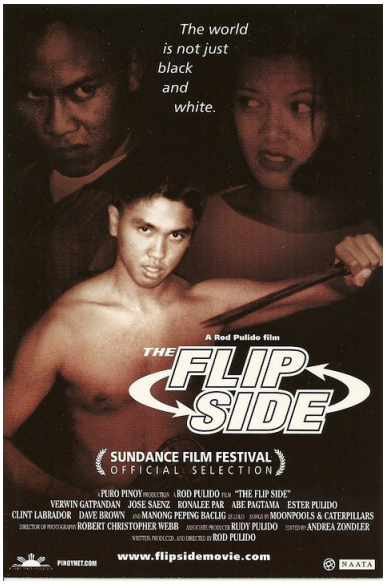
4 See http://www.aasc.ucla.edu/ethno/. Accessed July 17, 2020.
5 See https://www.sfgate.com/entertainment/article/Culture-switch-The-Flip-Side-takes-comic-look-2827680.php. Accessed July 17, 2020.

of undocumented Filipinos living in America, utilizing the talents of of Lea Salonga and Eva Noblezada, both former lead performers in the musical, *Miss Saigon*.

In Los Angeles' Historic Filipinotown, the ongoing monthly event Sunday Jump is a community open mic series at the Pilipino Workers Center (PWC). Sunday Jump was founded by Eddy M. Gana, Jr., Stephanie Sajor, and Janice Sapigao. They state, "Every first Sunday, we facilitate a safe space for marginalized voices to share stories and create genuine connections through the arts. Our organization's leaders are award-winning poets and community activists who have shared their work across the nation."[6] Sunday Jump is a grassroots labor of love for the Filipino community that brings fresh talent to the fore and connects community artists, musicians, authors, and poets through synergy, promoting a progressive movement utilizing various art forms.



DVD cover for the film, *The Debut,* directed by Gene Cajayon, co-written by John Manal Castro (2000). Image courtesy of Florante Peter Ibanez.



Movie poster for *The Flip Side* first Fil-Am film to be showcased at the Sundance Film Festival (2001). Image courtesy of Florante Peter Ibanez.

In October 2017, Ruby Ibarra, a San Francisco Bay area rapper, spoken word artist, and film director, released the song "Us" on her seminal album *Circa91*, with a video that documents social justice issues such as immigration and trauma. The following is an excerpt from Ibarra's song, featuring spoken word artist Faith Santilla:

> So let it be known, if you don't already
> Pinays have always been part, and parcel, if not, imperative and critical to the struggle
> Filipinas are no strangers to wielding our own power
> Of all the privileges that exist in this world, none of which you may be a benefactor of
> There is at least one you bear
> And that is the privilege of having been born a Filipina
> Your DNA contains building blocks made from the mud of over 500 years of resistance and survival
> And when you are ready, sis, we'll be right here[7]

These lyrics speak to the unifying force among Filipinx artists to embrace and move our community forward toward a just society and a more progressive posture.

---

6 See http://sundayjump.com/. Accessed July 17, 2020.
7 See https://genius.com/Ruby-ibarra-us-lyrics. Accessed July 17, 2020.

***Philippines: Bangon! (Arise!)* 1976, Smithsonian Folkways Recording (Audio)**
Smithsonian Folkways Recordings
File Name: Philippines: Bangon! (Arise!)
Length: 30-second samples of each track
Link: https://folkways.si.edu/philippines-bangon-arise/historical-song-struggle-protest-world/music/album/smithsonian
Description: LP *Philippines: Bangon! (Arise!): Songs of the Philippine National Democratic Struggle.* 30-second samples of each track is provided, with links to purchase individual tracks or full digital album.

FPAC Poetry Slam brings Fil Am Activist Poets to the Stage, 2003-09-07
UCLA Archival Collection: AFAMILA
File Name: Festival of Philippine Arts and Cultures 2003 - San Pedro, CA - Performance 16
Time Code: 26:00 - 47:20
Length: 21 min, 20 sec
Link: https://californiarevealed.org/islandora/object/cavpp%3A17845
Description: FPAC Poetry Slam finals hosted by Faith Santilla and Kennedy Kabasares, where activist poets issue passionate pleas for awareness and radical societal change. FPAC 2003 Generations Stage, Point Fermin Park, San Pedro, CA.

References Cited

Ayuyang, Rachelle Q. 1997. "Acting Up." *Filipinas Magazine,* January. Reprinted in *Positively Filipino* 2014. Accessed July 17, 2020. http://www.positivelyfilipino.com/magazine/acting-up

Bulosan, Carlos. 2014. *America is in the Heart: A Personal History*. Seattle: University of Washington Press.

Koerner, Mae Respicio. 2007. *Filipinos in Los Angeles*. Charleston, SC: Arcadia Publishing.

Mabalon, Dawn Bohulano, Gayle Romasanta, and Andre Sibayan. 2018. *Journey for Justice: The Life of Larry Itliong*. Stockton, CA: Bridge and Delta Publishing.

Montoya, Carina Monica. 2008. *Filipinos in Hollywood*. Charleston, SC: Arcadia Publishing.

Montoya, Carina Monica. 2009. *Los Angeles's Historic Filipinotown*. Charleston, SC: Arcadia Publishing.

Samahang Pilipino. Administrative files and related materials (University Archives Record Series 701). UCLA Library Special Collections, University Archives.

Discography

Ibarra, Ruby. 2017. *Circa91.* Inglewood, CA: Beatrock Music Compound, compact disc.

Katipunan ng mga Demokratikong Pilipino. 2006. *Philippines Bangon! Arise!: Songs of the Philippine National Democratic Struggle*. Washington, DC: Smithsonian Folkways PAR01029, compact disc. (Originally released in 1976 by Brooklyn, NY: Paredon, 33⅓ rpm, LP).

Filmography

Aroy, Marissa, Niall McKay, Sally Jo Fifer, Larry Itliong, Larry Itliong, Philip Vera Cruz, Dolores Huerta, and Nick August-Perna. 2014. *Delano Manongs: Forgotten Heroes of the United Farm Workers*. New York: Media Factory. DVD.

Cajayon, Gene, dir. 2003. *The Debut*. Culver City, CA: Columbia TriStar Home Entertainment. DVD.

Paragas, Diane, dir. 2019. *Yellow Rose.* Coming to theaters in 2020. Austin, TX: Home Away Productions. http://www.yellowrosefilm.com/

Pulido, Rod, dir. 2001. *The Flip Side.* United States: Puro Pinoy Productions.

Internet Resource

Reference. 2020. "How Does Art Influence Society?" Accessed July 27, 2020. https://www.reference.com/world-view/art-influence-society-466abce706f18fd0

FLORANTE PETER IBANEZ (Contributor) recently retired from his position as the Manager of Library Computer Services at Loyola Law School and also an adjunct professor at Loyola Marymount University. He continues to teach Asian Pacific American History at Pasadena City College. He received his MLIS and MA in Asian American Studies from UCLA in 2006 and was a past president of Asian/Pacific American Librarians Association (APALA) from 2010-2011. He also served on the Joint Conference of Librarians of Color (JCLC 2012) Steering Committee. He was recently appointed by Gov. Jerry Brown to the California Library Services Board. Florante has been married to Rose Estepa Ibanez for 40 years and together co-authored their book "Filipinos in Carson and the South Bay". He has also served on the boards of SIPA, FilAm ARTS, and the Filipino American Library. They have two daughters Gabriela and Mikaela and two grandsons, Cleto and Liam as well as their son-in-law Hoan Vinh Nguyenphuoc.

CHAPTER 2

Pilipino Culture Nights: A Primer

BY NEAL MATHERNE

Over the last twenty years, I have had the privilege of attending a number of Pilipino Culture Nights (PCNs) in Southern California. These performances of staged dances and acting is an opportunity for young Filipinx Americans to celebrate their identity on stage, with each other, and for family and friends. PCNs are found wherever there is a group of Filipinx American college or high school students, every year usually around April. This tradition began with the influx of second-generation Filipinx Americans entering colleges in the early 1980s.

I first became interested in PCNs in the early 2000s when I was a graduate student at the University of California, Riverside (UCR). I observed this performance genre from the perspective of a non-Filipinx ethnomusicologist who was interested in how students use the PCN to navigate representation and identity (Matherne 2013). What I learned from Filipinx American students at UCR is that, yes, the PCN is a staged performance for an audience, first and foremost. But at its best, the dancers, actors, costume makers, stagehands, and writers form a community with the shared goal of creating an unforgettable experience for themselves and their assembled friends and family. Some participants are already experts at their chosen roles in the PCN. For others, this marks the very first time they have ever created a sketch, acted on a stage, or danced in front of others. A student might learn about the PCN because they belong to another Filipinx group on campus. They might have heard about it in their Wika Filipino or Tagalog language class. Maybe in their home community, they belonged to a dance troupe that practiced one of the folkloric dance forms, or, they saw one of the more popular dances such as the *tinikling* presented at a local world cultures festival. It is quite common for a student to see a PCN when they were younger. As a child, they watched their *ate* or *kuya* (older sibling, cousin, or family friend) participate. Once old enough, they decided to try it themselves. Sometimes, the student has never heard of a PCN before and simply wants to be involved in some aspect of Filipinx American culture.

Students use the PCN to navigate representation and identity.

Generally, the entire PCN is written, designed, performed, and directed by students. The planning begins as early as October in the fall semester and rehearsals intensify as the spring performance date approaches. The PCN consists of two aspects: semi-dramatic dance suites and theatrical narration. Put simply, these are scenes of dancing that alternate with sketches. The dance suites are ordered in a variety of ways and usually consist of the following:

(1) Dances that represent traditions of the upland people of northern Luzon (sometimes called the *Mountain Suite*, the *Cordillera Suite*, or the *Igorot Suite*). These are usually accompanied by performers tapping flat bronze gongs called *gangsa*.

(2) Dances that signify fiesta or harvest season in the Philippines (sometimes called the *Rural* or *Country Suite*). One popular dance from this suite is the *maglalatik*, in which performers wear coconut shells and manipulate them as percussion instruments while dancing.

(3) Dances that portray old-world Spanish colonial upper-class life (usually called the *Maria Clara Suite*). You will often encounter *jota* dances in these suites, from the historical Castilian region of Spain. Much of the music of the *Maria Clara Suite* can be performed on *rondalla* instruments (lutes of Spanish and Philippine origin).

(4) Dances that celebrate the southern Philippines and the kingdoms of historic *datus* and princesses. One well-known dance from this suite is the *singkil*, depicting a legendary embattled princess. This is accompanied by performers on various *kulintang* bronze percussion instruments and a number of actors using long bamboo poles to clap a syncopated rhythm. I have seen many PCN performers call these "Moro" or "Muslim" dances during the course of my research. More recently, I have seen these dances called the *Mindanao Suite* since the term encompasses the entirety of the southern Philippines. Also, it avoids erroneous association with a religious practice as well as controversial historical terminology and its modern political implications.

(5) Sometimes, PCNs will feature modern or popular dances reflecting more recent American trends. Hip hop dance is common during this section.

With the exception of the modern dances, the performances described above originated mainly from the repertoire of the famed Bayanihan Dance Troupe now called the Bayanihan Philippine National Folk Dance Company. This group was the brainchild of choreographer Lucretia Reyes-Urtula at Philippine Women's University in the 1950s and became the most recognizable cultural export of the Philippines. The staged performances of the Bayanihan repertoire were derived from the work of Francis Reyes Aquino and featured in the manual *Philippine Folk Dances and Games* (1927). Aquino collected songs, dances, and games from various areas of the pre-independence Philippines and assembled them in multiple writings in a simplified form that translated well for educational purposes. Rather than accurately depict a specific historical time or place, they exist in today's PCN as stylized battles and folklorized portrayals of an imagined homeland. As PCN participants searched for more performance material over the last 20 years, they have incorporated dances from other sources such as the Ramón Obusan Folkloric Group.

The second aspect, theatrical narration, consists of acted sketches that alternate with sections of dance and music. In many cases, the dances serve to tie sketches together (and vice versa). For instance, one PCN opened with a Filpinx American family on the eve of returning to the Philippines for a holiday visit. As the second-generation teenage children slept, they dreamt of what it might be like to "return" to a place they had only heard about through their parents' stories. Each time a character fell asleep, they dreamed of the dance suite that followed. Another PCN featured college students in a *History of the Philippines* course. The dance suites served as lessons about the Philippines, alternating with scenes in which the students questioned their parents, grandparents, and other community members. Smithsonian National Museum of American History Curator Theodore Gonzalves called this a "reverse-exile" motif (1995, 2010). The young Filipinx Americans, who are in search of their history or culture, must symbolically return to the Philippines as a conceptual repository of knowledge.

Over the years, I have encountered many novel and clever approaches to the theatrical narration within a PCN. For instance, there are PCNs about creating a PCN. Some sketches reflect current events that affect Filipinx American students and their families. In 2010, UCR's Katipunan Pilipino Student

Organization sponsored a PCN that dealt with topics such as OFW (Overseas Foreign Worker) displacement, and illegal sex trafficking. In the wake of a new US presidential administration, I noticed that more PCN sketches responded to the demonization of undocumented immigrants in the U.S. and the challenges of TNT (*tago ng tago*) life. No matter the topic, PCNs can provide powerful commentary on generational, regional, class, gender, and ideological differences through passionate acting and polished, thoughtful scripts. I look forward to learning about more variations on concept, format, performance, and narrative as successive generations of Filipinx American students continue to engage in the PCN genre with a progressively critical mindset.

PCNs can provide powerful commentary on generational, regional, class, gender, and ideological differences through passionate acting and polished, thoughtful scripts.

During the PCN, the audience of friends and family members can barely control their whooping, cheering, screaming, and applauding as each performer enters the stage. Sometimes, audience responses are so loud that you cannot even hear the actors speak! What I love about the PCN is the indefatigable spirit of the community. From intense, all-night rehearsals to the last bow of the entire team at the end of the performance, the energy of everyone involved is something truly special. As a community event, the PCN is a uniquely Filipinx American celebration of solidarity and pride.

Whitney High School PCN, March 7, 2020, Whitney High School, Cerritos, CA. Image courtesy of Mary Talusan Lacanlale.

Traditional *Tinikling* Folk Dance Performed at Whitney High School PCN, 2020-03-07
UCLA Archival Collection: Ube Arte
File Name: IMG_4455
Length: 3 minutes
Link: https://californiarevealed.org/islandora/object/cavpp%3A209332
Description: Traditional tinikling bamboo folk dance performed by Fil-Am high school students at the Whitney High School PCN, Cerritos, CA, March 7, 2020. Live music performed by the Rondalla Club of Los Angeles.

Contemporary Hip Hop Version of *Tinikling* Dance Performed at Whitney High School PCN, 2020-03-07
UCLA Archival Collection: Ube Arte
File Name: IMG_4448
Length: 3 minutes
Link: https://californiarevealed.org/islandora/object/cavpp%3A209208
Description: A modern hip hop version of the tinikling folk dance performed by Fil-Am high school students at the Whitney High School PCN, Cerritos, CA, March 7, 2020.

Works Cited:

Gaerlan, Barbara S. 1999. "In the Court of the Sultan: Orientalism, Nationalism, and Modernity in Philippine and Filipino American Dance." *Journal of Asian American Studies* 2 (3): 251-287.

Gonzalves, Theodore S. 1995. "'The Show Must Go On': Production Notes on the Pilipino Cultural Night." *Hitting Critical Mass: A Journal of Asian American Cultural Criticism* 2 (2): 129-144.

Gonzalves, Theodore S. 2010. *The Day the Dancers Stayed: Performing in the Filipino/American Diaspora*. Philadelphia: Temple University Press.

Matherne, Neal. 2013. "Bayan Nila: Pilipino Culture Nights and Student Performance at Home in Southern California." *Asian Studies: Journal of Critical Perspective on Asia* 49 (1): 105-127.

Reyes-Tolentino, Francisca S., and Petrona Ramos. 1927. *Philippine Folk Dances and Games*. New York: Silver, Burdett and Co.

For Further Reference:

Samahang Pilipino. Administrative files and related materials (University Archives Record Series 701). UCLA Library Special Collections, University Archives.

NEAL MATHERNE (Contributor) is an ethnomusicologist and heritage studies scholar. Research interests include art, folk, and popular music of the Philippines, ethnographic approaches to heritage, museums, archives and collections, and the construction of the Philippine nation in the diaspora.

CHAPTER 3

Philippine Music & Dance 101

CO-PRESENTED BY NICO DELMUNDO AND DR. BERNARD ELLORIN OF SAMAHAN FILIPINO AMERICAN PERFORMING ARTS & EDUCATION CENTER, SAN DIEGO, CA

A live streamed video lecture on Facebook, May 30, 2020:
https://www.facebook.com/watch/live/?v=542016899809447&ref=watch_permalink

Book adaptation by Eleanor Lipat-Chesler and Mary Talusan
Note: This video lecture transcript has been edited for length and clarity.

Nico: We are the Samahang Filipino American Performing Arts and Education Center. We are doing a Philippine music and dance workshop, really introductory stuff, the basics. So this is really geared towards people who don't know that much, or people who are just getting to the space, or PCN students, and emerging leaders. If you all have been a part of other dance companies or musical ensembles, there may be some things you might learn from this but in general, probably already familiar with it. My name is Nico Delmundo. I'm one of the instructors here at Samahan. I'll be the host for today. We also have Dr. Bernard Ellorin on the stream.

Bernard: Yeah, I'm Dr. Bernard Ellorin, I am the music director for the Samahang Filipino American performing arts and education center. I'd like to acknowledge that this program would not have been possible [without] the sponsorship of the California Arts Council and the San Diego County's community enhancement program. This is our culminating event for our grant period with those two entities. We'd like to thank them for sponsoring our workshops, our outreach programs and now because of COVID under these circumstances, we are presenting virtually an introductory Philippine music and dance workshop.

Nico: The Philippines is a very diverse area. The Philippines is at the very corner in the heart of Southeast Asia. The Philippines is a nation with over 7,000 Islands and over 100 ethnolinguistic local groups so we are very, very diverse - historically diverse, culturally, contextually, all the "-lys." Today we're going to talk about four of the major ethnic groups that we have the privilege of working with. That is the colonial

Filipinos, the Kalinga, the Maranao, and the Tausug specifically. This is a demonstration of the array of colors that we have in the Philippines. It is highly based off of [Samahan's] last concert that happened in the fall of last year, October 2019. We are just so fortunate enough to work with a lot of these native practitioners that really helped in aiding our research.

Bernard: I'd like to declare loudly that Samahan is of the few dance companies or performing arts companies that utilize, from a musician's standpoint, traditional percussion from the native practitioners. We are probably the only group that does so because we made a concerted effort to continue learning traditional musics with integrity and respect and much so [too] with the cultural dances that we're going to show you today.

Nico: That's one of the things that I'm really blessed about, that we've had the opportunity to work with these native practitioners. The founder of Samahang, back in 1974 - Dr. Lolita Carter, she was really proud of what we were able to do here in Samahang. She really was the one who, I think in the '90s or in the late '80s...Bernard can clarify that...She wrote these grants [to] go and meet with these native artists and bring them here to work with us.

Bernard: Over a span of [the] eighties, maybe even 'til the early 2000s before her passing, she wrote grants. She sponsored workshops with Master artists. I'm a beneficiary of that. The late Danongan Kalanduyan, the first Filipino American to receive the National Heritage Fellowship Award for his expertise in Maguindanaoan kulintang music, he taught the company from 1994 to 1998, specifically, to be culturally respectful to Maguindanaoan cultures. We were privileged to learn a vast amount of repertoire from the Muslim societies of the southern Philippines. We've also worked closely with Kalinga native practitioners such as Manang Juliet [Omli-Cawas] Cheatle from Pasil Kalinga. And I had the privilege of befriending many BIBAK - Bontoc, Ifugao, Benguet, Apayao, Kalinga - members who graciously have taught me various genres of music from that region.

Nico: Lots of legacy to uphold. For those that are new to a lot of the Philippine performing arts space, a lot of like companies, PCNs will divide their the Philippine performing arts into these things called "suites." This is kind of a contemporary term. A dance suite is a setlist or a lineup containing similar themes. It is a musical term. It was popularized by the Bayanihan National Folk Dance Company of the Philippines. The Bayanihan was very significant. They really pushed on [representing] different ethnic groups because they were aware, that in the 1950s that, there was this lack of identity within the Philippines. They wanted to showcase various [ethnic groups] - there are over 100 ethno-linguistic groups in the Philippines. They're also very theatrical. So the best way to showcase these things to a group of people, to make things a little bit more cohesive is [that] they actually base their five-suite system off of the five-act musicals [system] that was really popular in musical theaters in the early 1940s and '50s.

Samahan Philippine Arts and Education Center performance at their 34th Annual Philippine Cultural Arts Festival, Balboa Park, San Diego, CA, August 2019. Photo courtesy of May Vukotich.

The main ones that you're probably familiar with are the Mountain suite, the Mindanao suite, the *lumad*, the *Maria Clara* (which is the more high class Spanish influence), and the rural side, the provincial areas of the Philippines. But in Samahan we like to base things more so on groups of people. So we're going to start here in this area - this is the coastal Luzon and central Visayas area. This is going to showcase what's now known as the Maria Clara and the *barrio* suites, or rural countryside, depending on who you're talking to. These areas - we'll focus on Luzon, Central Visayas - actually housed the colonial Filipinos. They're known as the mainstream Filipinos: they converted to Christianity, specifically Catholicism in the 1960s, all the way up until today. It's the most prominent religion and faith in the Philippines currently. I think about over 90% of the Philippines identifies with Christian faith. These colonial Filipinos include the Tagalog, the Ilocano, the Kapampangan, the Visayan, Cebuano (I could go on and on). Most Fil-Ams - (I say most but not definitely not all) most Fil-Ams are descended from colonial Filipinos. They're also known as *ilustrados* and the *barrio* classes. Culturally they're the same ethnic group. With their music they have this string ensemble called the *rondalla*.

Samahan Philippine Arts and Education Center performance, David and Dorothea Garfield Theatre, San Diego, CA, October 5, 2019. Photo courtesy of May Vukotich.

Bernard: The *rondalla* ensemble traces its origins from Aragon, Spain because during the fourteenth century when the Spanish and the Mexican viceroys brought rondalla or stringed ensemble music, the Filipinos adapted it. Small traveling ensembles, almost like the troubadours such as the *estudiantinas*, the *comparsas* were developed during that time period to serenade lovers and as a form of courtship. During the early 20th century, the United States used it as a form of institutionalized music, and it has become the most recognizable genre of Philippine music because it is played by the lowland majority populations who are Christianized. The ensemble consists of the following stringed instruments: we have the *bandurria*, a 14-string pear shaped mandolin, played by a plectrum. As you can see in the center [of the photo], we have two banduria musicians to provide the harmony. There is an instrument known as an *octavina*, which is guitar-shaped, and it has 14 strings. It's tuned an octave lower from the *bandurria*. And then there's another instrument that's tuned similarly to an *octavina,* which is the *laud*. It's pear shaped and it has f-holes, so the sound will resonate. The guitar provides the rhythm to the ensemble, and an upright bass, *bajo de uñas*, provides the arpeggiating bass note for each chord that's being played on the guitar. Many of the repertoire that are found in *rondalla* ensembles are rooted in European

Rondalla Music Director Dr. Bernard Ellorin smiles at the Samahan Philippine Arts and Education Center performance at their 34th Annual Philippine Cultural Arts Festival, Balboa Park, San Diego, CA, August 2019. Photo courtesy of May Vukotich.

and Latin American styles of musics. For example, on *pandanggos*, *valses*, *comparsas*, all of that is found in the repertoire of Philippine music and that's why it's more recognizable.

Nico: An example of *rondalla* music - This is our ensemble [Samahan's]. This is a song called "Pandanggo Sa Ilaw" [or] the "Philippine dance of life." This is our ensemble taken earlier this year. [Plays video of "Pandanggo Sa Ilaw"]

Bernard: This piece is "Pandanggo Sa Ilaw." The dance originates from the island of Mindoro, where women would greet fishermen with oil lamps when they come back after catching fish in the seashore. Then later on, it was with dance. In the early 20th century, [composer] Alfredo Buenaventura took that melody from "Pandanggo Sa Ilaw" and then transposed it into a *rondalla* arrangement that's been popularized by many *rondalla* ensembles, particularly the Juan Silos Rondalla, and the Bayanihan Philippine Dance Company Rondalla. This is actually an arrangement from the Bayanihan Philippine Dance Company that we play. That was arranged by Papa Nitoy Gonzalez (correct me if I'm wrong).[1]

Nico: From the *rondalla* there's obviously the dance styles. One of the most popular forms of the attire is the *balintawak* right here with the butterfly sleeves, this one with *tapiz* and was called a *sablay* over the shoulder. So really colorful suites. It's a lot more contemporary, very strong influences with *ballet folklorico*. It's been stylized in contemporary settings. I'm going to give you some examples. This is actually us, performing a dance called *binasuan*. This actually originates from the province of Pangasinan - Lingayen. It's actually rooted in something called *bailes*, so for y'all I don't know it's kind of similar to Tagalog *pistahans*, or *pistahans* in the *barrio* areas. In *bailes* they would simply be performing this during weddings, festive occasions, so it's really just the dancers showcasing the grace of balancing the glasses on top of their head and doing intricate arm movements while spinning around, doing dance called *sayaw*, and they would also be rolling around on the floor. This one was recorded in 2003 over 17 years ago [plays video].

Samahan Philippine Arts and Education Center performance at their 34th Annual Philippine Cultural Arts Festival, Balboa Park, San Diego, CA, August 2019. Photo courtesy of May Vukotich.

Bernard: You can see here the *binasuan* dancer is balancing the *baso* [drinking glass] because legend has it that whenever a *binasuan* dancer performs at the wedding, she balances rice wine on top of her head, and if a drop spills on the floor, that wedding is doomed before they even take the vows.

Nico: Pangasinan people, they have a lot of urban legends like that. Even with *sayaw sa banko*, if they were to fall, like "ooh that that wedding is doomed" kind of thing. But it's all in good fun. Another really popular dance of the barrios is actually *tinikling*. So for y'all that don't

1 Nitoy Gonzalez's arrangement appears on Nitoy Gonzales & His Rondalla. 1960. *Philippine Folk Dances* Volume 1. Philippines: Mico Records. TM-006

know *tinikling* is one of the most renowned dances in the Philippines. It comes from Leyte, and it is actually named after the *tikling* bird. The *tikling* bird was this long-legged creature and it would always try to get these crops from farmers. So this dance actually kind of resembles the long legged bird going in and out of the bamboo traps. So it's based off of that urban story. It's the rapidly closing bamboo poles dance that is found throughout the Philippines. Actually this dance is also found in a lot of other Southeast Asian countries, even all the way as far as Western Europe, so it's not exclusive to the Philippines. There are many different kinds of bamboo dances across the world so keep those in mind.[2]

Tinikling is one of the most renowned dances in the Philippines.

We're actually gonna move on to the Cordillera mountains. So the Cordillera mountains, in Northern Luzon right there [he indicates on a map] is housing the Kalinga people. There are many different tribes within the Cordillera mountains but the ones that we've specifically had the privilege of working are the Kalinga. That's our focus specifically with our contacts like Manang Jenny, Manang Juliet from Pasil. These people are from the Cordillera mountains. They are derogatively called *Igorot*, which is not something that we should be saying to them. It's more of an internalized terminology, so we should be calling them by what they actually are and how they identify which is the Kalinga or Bontoc or whatever they would identify as. They speak their own language, and they also speak commonly Ilokano and English just because of that area.

Bernard: The Americans had a stronghold [in the region]. The Thomasites in that region, they brought education and then many of [the locals] became fluent in English, and then Ilokano because they're the neighboring ethnicity that's close to them. [Ilokano] also became sort of the business language for all the ethnic groups that are based in the Cordillera autonomous region. The Cordillera Autonomous Region consists of the Bontoc, Ifugao, Benguet, Apayao, Kalinga groups. They're also known as BIBAK. The Kalinga is one group that we studied intensely. They're known for rice cultivation. Many of their dances are lively with courtship and celebrating peace pacts and festive occasions and birth rights.

Nico: We're going to go into the music right now. They have this flattened gong called a *gangsa*. This photo is from the northern Philippines. They usually have about six to eight people playing this *gangsa* in the ensemble.

Bernard: This is traditionally played by males, and it's a prized family heirloom, so the eldest son of a Kalinga a family or any family from the Cordillera ethnic groups, they usually inherit a *gangsa* but they also inherit the responsibilities of taking care of the families, the rice terraces the crops, etc. These *gangsas* - usually elite families own an entire set, and then some families or some villages will probably have one piece of a *gangsa*. Then when they have a peace pact, or there is a successful head hunt (during the olden times where they practiced head hunting), they would bring together their pieces of *gangsa* in exchange for, say, a piece of the sacrificed carabao or a wild boar. These *gangsa* as were meant for peace pacts among two war-

2 Other countries that have this type of dance are Vietnam and Thailand.

ring clans, warring ethnic groups. And so the *gangsa* has significant meaning to the Cordillera mountain groups.

They're all played in either an interlocking rhythmic pattern, also known as a hocket form. Each individual musician plays the exact same pattern at different times to create one cohesive melody. That's supposed to symbolize harmony in the *Ili-ay* or village. So here's an example of a pattern known as *gangsa pattong*. Each person is simulating a basic duple pattern, emphasizing the one-beat and then answer[ing] the resonant sound, and follows immediately to create that melody. So let's listen to an example of it. [Plays video example]

Samahan Philippine Arts and Education Center performance at their 34th Annual Philippine Cultural Arts Festival, Balboa Park, San Diego, CA, August 2019. Photo courtesy of May Vukotich.

Nico: They have a call-and-response so the person in the front of their line would be the one and on the next beat it would be the next person two, and then that would be followed by the three, four, five and so on. So *pattong* you said it uses the beater right? The sticks. And they have other styles of playing the *gangsa* as well, like open hand.

Bernard: That's called *toppaya*. This is the *gangsa pattong*, that's typically played to accompany a festival dance known as *tachok*.

Nico: *Tachok* is one of those festival dances that Bernard was referring to. This is an example of a *tachok* performance in the village of Lubuagan And they've kind of expanded the range by adding multiple musicians to create or play on a common *salidumay* known as *intako*. It starts out at the beginning and then they continue on with the rest of the *gangsa pattong* melody. So let's listen to that [plays video example].... I'm noticing, Bernard, that they have certain accents. Is that something specific to the family or the musician themselves? What does that mean?

Bernard: Yeah, usually the musicians themselves. When I was studying the *gangsa* music, usually *gangsa* one and three, they can interlock and have a conversation with each other, create an improvisatory melody or an improvisatory pattern between gangsa one and three. And then with the *gangsa toppaya*, that's when they add more diverse sounds, interlocking patterns.

The movements are supposed to simulate an eagle in flight.

Nico: Here we can see some of the female dancers in the *tachok* movements, also with the men. They have lots of intricate choreographies. Their formations are very circular, I think that has to do with their whole circle of life mentally. They tend to stay away from straight lines. They tend to be circles or clumps of groups. They're gonna move in like a circle right now.

Bernard: The movements are supposed to simulate an eagle in flight.

Nico: You see that sometimes when their hands are up.

More pictures that you can see with their outfits. Lots of warm tones. That's something I kind of noticed with the Kalinga group, lots of oranges, reds, yellows, they have some greens in their skirts right here, which is actually known as a *tapiz*. They have these belts to hold on the *tapiz*, which is essentially just this hand woven rectangular piece of cloth that is hand woven as a textile, and it's wrapped around as a skirt, held together with this belt. They're also ornamented with these beads and rooster feathers. Kalinga men have these things called the *bahag*, which is wrapped around their legs and their waist to hold it up. Some groups wear sashes but that's not really done as often.

Samahan Philippine Arts and Education Center "Pamana (Legacy): Celebrating Heritage Through Our Children" performance, San Diego, CA, May 26, 2018. Photo courtesy of May Vukotich.

Next we're going to go into the Maranao [section]. The Maranao people are known as people of the lake. They actually design around here [refers to map]. You can see this little area right here and see this little tiny body of water and that is Lake Lanao. It means Lake, Lake Lanao. Lanao Del Sur, or the area of Lanao, the Maranao people typically reside in these areas. They can be found everywhere, in Iligan and whatnot, but they typically are from the lake. They're predominantly Muslim. So now I'm entering the more Muslim influenced areas. They are derogatively known as *Moro*, but of course that's also derogatory. You want to stay away from using words like that. Even though a lot of these people are Muslim, the dances and the performing arts, themselves, are not. They are specific to their people. [Nico and Bernard experience technical difficulties with the Zoom platform...]

Bernard: The Maranao people, they're known as the "people of the lake." What you see here is a *onor*-in-training session. An *onor* is a professional female performing artist who has to master an entire repertoire of kulintang compositions, sing excerpts of the *Darangen* epic, and then gracefully execute gestures. In this holistic performance known as *Kaganat Sa Darangen*. These gestures consist of *kapagapir*, the act of gracefully manipulating the jeweled fan. *Kasadoratan*, manipulating both a scarf and a fan, while attracting attention with sideward glances. Then executing a graceful *kakini-kini* walk. That's what an *onor* is known for - gracefully walking, as she enters to attract attention [from] young suitors. Usually it is a young virginal *onor*, who is showing off her expertise to entertain her audiences and important dignitaries. Overall *kulintang* music builds community solidarity. Courtship ensues. And then at the same time we're acknowledging dignitaries and sponsors of that festive occasion or wedding.

Nico: During our last show we had Michelle Camaya Julian representing our *onor* for our Maranao suites. You can see her all decked out. [Shows photo]. It is a gong ensemble, the *kulintang*, entertaining dignitaries and building community solidarity.

Bernard: So you can see in this picture the different gestures, which are just simple gestures. It wasn't until the 1970s or '60s, when dance troupes both in MSU [Mindanao State University] Marawi and in Manila, they started to kind of separate these different gestures and come up with choreographies for each one.

[Shows photos] You can see to the left side, there is *kasadoratan*, manipulating the scarf and fan with sideward glances. *Kapagapir* is at the very bottom. Then *kapa malong-malong*, the artful way of manipulating the tubular cloth that you see all of the women wearing, called a *malong*. What's distinct about a Maranao *malong* is it has this stripe, this panel known as a *langkit*. Woven, or nowadays it's machine embroidered.

Samahan Philippine Arts and Education Center performance, David and Dorothea Garfield Theatre, San Diego, CA, October 5, 2019. Photo courtesy of May Vukotich.

Nico: *Malong a landap* is what is called. This is very very Maranao with the panels. They can be many different colors but the typical ones that they stick to are maroon. Lately they've been doing the yellows, the whites, which is interesting because I've heard that white isn't something - about 30 years ago, that's not something that they would have really wanted to associate with, but that's a lot more of a recent innovation. And you have these ornate headpieces, this jewelry, these earrings, these coins on their head, the coins on their fans. These decorated fans are known as *apir*, like Bernard was mentioning earlier. We actually have an example of an *onor* performance.

Bernard: The *Kaganat Sa Darangen*. This is based on how we clearly consult native practitioners. Just to be clear, the version of *kapagonor* - I learned that from Danongan Sibay Kalanduyan because he spent over ten years studying at MSU Marawi, with Maranao master musicians. The version that we play of *Kapagonor* is by Rashid Banto based in Marawi. And then, we added the elements of *Kaganat Sa Darangen* - the woman plays the melody exceptionally well, and then she incorporates what's called *kapangolilat*, the act of artfully twirling your sticks. If you notice, we also come in with *kasadoratan* and then *Kapil sa Munsala*, which is the act of males tossing around a *munsala* or scarf as they enter.

Nico: The *onor* would always have their entrance. Doing their *kakini-kini* with their steps is quite the grand entrance. [Shows a video example of dance.]

Bernard: This [piece] is *ka-anon*.

Nico: So that's *kapagonor* featuring the *onor* with the *kulintang* ensemble. One of the other dances that the Maranao was really known for was *singkil*, or for the Maranao people also known as *kasingkil.* That's just how it's conjugated in its local language. *Kasingkil* is - Bernard you can correct me on this but from what I recall - *kasingkil* actually means to leap over, or to go over an obstacle.

Bernard: The *kasingkil* is really a solo woman's dance. The onor has the option of gracefully weaving in and out of the rhythmic clapping of bamboo poles. And quite honestly, we've always seen it as the grand finale for various Mindanao inspired suites, but some onor can actually dance *kasingkil* at any given moment. This is clearly a solo woman stance, and there are some versions where it can be two women dancing between the criss cross pair of bamboos. This is an example of what we adapted based on our research with the group Sining Pananadem back in July of 2019. Sining Pananadem is a Maranao dance troupe. All of

the dancers and musicians are ethnically Maranao now and so they studied intensely the repertoire from Lumba-Bayabao, which is a seat of Maranao culture, and adapted many of the performances for stage purposes. But it is an example of how the Maranao are represented through the *kasingkil*.

Nico: This is an example of the solo women's, *onor*, doing the *kasingkil* and then the more contemporary version with other dancers going into the bamboo poles. (Shout out to Brandon for editing this video.) So it's really known as being slow. The Maranao people with their dance form and their music too is very slow, it's very sure, it's very gentle. It reflects the lifestyles over there. They live by a lake; it's very serene in these areas. [Shows video of dance.]

This is the *onor* starting it off...This is a little bit more contemporary where they would add multiple fan dancers doing *kapagapir* movements in the *kasingkil*. I know what some people might be asking: "What about the prince and the princess?" So the prince and princess version of *singkil* was actually staged by Bayanihan, which is the national folk dance company of the Philippines. They did learn *singkil* from a Maranao *onor*.

Bernard: A Maranao princess, Tarhata Alonto who was visiting Manila.

Nico: They took their story elements from looking into the *Darangen*, which is a Maranao epic. It has multiple stories in the *Darangen*, and one of them is this story of this princess getting stuck in the forest and then there is this giant storm and an earthquake and that's what the sticks were meant to represent. So here at Samahan we really don't want to erase history. So when we perform our *singkil* or *kasingkil* medley we usually start with the *onor*. And then we go into what's now commonly referred to as the *singkil* with the prince and princess version of them courting each other, made a lot more romantic. It was the Romeo and Juliet version of the Maranao *kasingkil*, but we wanted to pay respects, you know there are its own values - with the people that it comes from, the Maranao, and also the artistic innovation that has actually pushed it forward to some degree. We understand that it can be problematic in many ways, but at the end of the day we still end with our *onor* on stage, along with all the other Maranao representations.

Moving right along, I'm going to go to this area of the Philippines [shows a map]. You'll probably be like, "What area is this? There's hardly anything there." This is the Sulu Archipelago, and you see these tiny islands are full of voyagers, people who are very seafaring. The ethnic group we are going to talk about is the Sama, the Tausug. But a lot of what we talk about with the Tausug people actually does apply to a lot of Sama, a lot of Yakan, but they also have their own nuances with it. They're also predominantly Muslim. They are the dominant ethnic group within this little archipelago. They're seafaring but they also live in a lot of urban settings like Davao and Zamboanga. They're also known in the Indo-Malayan side of things like Indonesia, Malaysia, they're known as Suluk. But in their own language they refer to themselves as Tausug, and in the Philippines also. If I say Sulu or Tausug I'm referring to the types of people-

Bernard: The terms are used synonymously.

Nico: Neither one is derogatory. It's kind of the implication. Suluk is a little bit more west, and Tausug is more east, but in the actual language the word is Tausug.

Bernard: The "people of the current" is the translation of the name of the ethnic group Tausug.

Nico: They also have their own gong ensemble called the *kulintangan*.

Bernard: The entire ensemble collectively is known as a *tagunggo*. So the *tagunggo* ensemble consists of the *kulintangan*, which is the row of eight knobbed gongs. An aesthetic of the Sulu archipelago ethnic groups as they prefer playing their *kulintangan* sitting cross legged on the floor. And then we have the rhythm to the ensemble which is an indigenized wooden snare drum *tambul*. And then there are three *agongs* that are incorporated in an ensemble. That consists of the *bua* and *pulakan*, and *agung tunggal*, also known as *panamukkan*, and their timekeeper is known as a *solembat*, and that's the highest *kulintangan* gong that plays a similar pattern to the *tambul*. There is musical repertoire for greeting important guests, for listening purposes called *magtagunggo*. Then there is musical repertoire for dancing or *pangalay*. [Shows photograph] You see in this photograph different variants of the *pangalay* dance genre, and then to the top right there's the *gabbang* folk dance vocal genre known as *"Daling, Daling."*

Nico: These are people of the ocean, so a lot of their things are very seafaring based. Their dance form is called *pangalay*. We've been very fortunate to have worked with Tita Ligaya Amilbangsa in the past with Samahan.

Bernard: She gave us a workshop in 2006 on the Amilbangsa instructional method.

Nico: Yeah, and it is her stylization of *pangalay*. There is no right or wrong way. We've also studied with -

Bernard: - with Tadzmahal Sangkula. She's from Kebudayaan Suluk based in Kota Kinabalu, Sabah Malaysia. This just goes to show you that that region - Eastern Sabah in the Sulu Archipelago - they occupy porous nation state boundaries. Prior to that, in the entire Sulu zone as it's called, there was a circulation of goods and culture that was taking place. So you find Tausug or Suluk and Sama based in both the Sulu Archipelago and Eastern Sabah Malaysia. Tadzmahal, she's the artistic director that teaches *pangalay*. We also met someone named Nurica Sindayen based in Manila. She's a Tausug and now resides in Taguig [Metro Manila] and she taught us her native emic perspective on the dance genre.

In the Sulu Archipelago they occupy porous nation state boundaries.

Nico: Going back to what Bernard was saying - [points to map]. If you look at this right here is Malaysia already. If you see these islands - that's not that far away. They're actually much closer to each other than they are to Manila, which is all the way over here. Which is why you might see a lot of these Tausug and other neighboring ethnic groups that would [have] this lifestyle where they would go back and forth. "Filipino" wouldn't be the politically correct way of referring to them, and neither is "Malaysian." Their sovereignty depends, person to person, family to family. Their ethnic group would either refer to themselves as Tausug, Suluk, Sama. Hence, their nationality has nothing to do with their actual ethnic group because they intersect in these islands, they transmigrate so much.

You can see a couple of our dance forms here - lots of satin, lots of embroidery, lots of gold embroi-

dery as well. The females wear this thing called a *batawi*, and men have these satin pieces called *badju lapi*, and they're wearing this piece on their head called a *pis siyabit*. They also have these things called *habuls*, which is usually where it has a sash can also be used kind of like a *malong* to cover the lower part of the body.

One of the most popular songs in this area is actually "Dalling, Dalling" or "Daling, Daling." When I say that this song is so popular like it is so popular; it is the song that many Tausug, Malay groups, Sama - this is like THE folk song. This is their "Bahay Kubo," so to speak. This is the one that they would sing in many different arrangements. In this particular rendition that we've done, we have our soloist Myrene. She's singing, while we're accompanying her with [inaudible]. We end up dancing with her near the end. "Dalling, Dalling" is actually a misnomer of the English word "darling." Sometimes I like to throw out history and assimilation, globalization, colonization. Sama and Tausug ethnic groups thinking about "Oh my darling, oh my darling,"[3] - they took that word and then created their own song out of it. It's used in this piece. When they're singing about "Dalling, Dalling," they're singing about their darling, their sweethearts.

Samahan Philippine Arts and Education Center performance, David and Dorothea Garfield Theatre, San Diego, CA, October 5, 2019. Photo courtesy of May Vukotich.

Bernard: Typically this is a couples dance. In the olden days it would usually be third gender transgenders performing "Dalling, Dalling" and singing very flamboyant, flirtatious lyrics to each other.

Nico: [Playing a video] In this part we are singing with her the bridge of the *Sinama* version. But I think what this group of people are probably known for the most is their *pangalay ha pattong*, or what's also known as *igal ha taas pattong,* which literally translates to "dance on top of bamboo." The dancers themselves have these metal fingernails called *janggay*, which is meant to accentuate the movement. The dance form is very very strong with their fingers, with the upper motions. You can kind of see that here, so she's dancing on top of the bamboo sticks with the help of the two carriers. Many contemporary versions of this dance include the Bayanihan version of *Vinta*, which is a sailboat also of these ethnic groups but it's a lot more dramatic and hybridized. The dance itself is *pangalay ha pattong*.

Bernard: [The Tausug] are known for being the entrepreneurs in that region so they're their most visible. And there's also the Sama to consider as well because they were one of the earlier inhabitants and then the Tausug came much later into different provinces. They're part of one of the oldest Sultanates, which is the Sulu Sultanate. Because there is frequent trade throughout the region. They were able to establish this refined art form of *pangalay* to entertain guests.

---

3 The Maguindanao were also influenced by the American folk song "Oh My Darling, Clementine" during U.S. colonization. See Talusan, Mary. 2010."From Rebel Songs to Moro Songs: Martial Law and Muslim Filipino Protest," in "Music Hybridities," special issue, *Humanities Diliman* 7(1): 85-110.

Nico: I just noticed that we missed the *ilustrado* [educated elite] class. Within the colonial Filipinos you have the higher class - the ones who are more educated, the ones who are more fair skinned, so to speak, the ones who live in the cities, the more affluent areas. They're known for their *jotas*, their *pasa dobles*, their very romantic way of living. They're known by the *Maria Clara* suite, which is a very hybridized suite of what the ideal Filipina it is. It was written by José Rizal within his book, *Noli Mi Tangere*. That book features the heroine Maria Clara De Los Santos. Very strong Iberian influences. This is a dance called *Jota Paragua* that demonstrates a lot of those strong European and Iberian influences also using the *rondalla* ensemble [plays a video example.] It has usage of the bamboo *castanets* and the *mantones de Manila* (tasselled shawl). That is the Philippines, at least many of the ethnic groups that we focus on. I know people who are in the chat, I see you Kim [Kalanduyan].

What's up, we have people from Australia visiting us. We want to thank you guys so much for this workshop. I know it's very basic, very introductory but it's a lot of good information so if you have any questions, if you want to go ahead and type in the box below. If you have any questions about anything, we're always here. You can visit us at Samahanarts.org.

Nico Delmundo dancing in a Samahan Philippine Arts and Education Center performance, David and Dorothea Garfield Theatre, San Diego, CA, October 5, 2019. Photo courtesy of May Vukotich.

Bernard: Thank you to the California Arts Council and the community enhancement program in San Diego County. And then I'd also like to acknowledge our founder, the late Dr Lolita Carter. If it weren't for her establishing the company back in 1974, we wouldn't be continuing a tangible aspect of our Philippine cultural heritage that we hardly get exposure to because we're still rendered invisible in the United States. It's kind of timely that with the Asian Pacific American Heritage Month [April] coming to an end, this is really a culminating event honoring our contribution.

Nico: I have a question coming in from Rogelle [Zamora]. He's asking, "Can you elaborate on why terms *Igorot* and *Moro* are considered derogatory terms. Though I see the term used in a lot of sources I've seen online."

Bernard: The *Igorot* term was the term given to them by the Spaniards. The people who are living in the mountains - *Igorotes* was the full term for it. When I spoke with some part-Kankanaey and part-Ibaloi person when I was touring Baguio, she told me, "Yeah that term, depending on the context from which it is used, it can be considered derogatory." So if someone from the outside was calling someone an *Igorot*, that would be demeaning or derogatory. But over time, the actual people from the Cordilleras use it as a form of self-determination [see Wandag's interview in this collection].

The Spaniards in general, they came up with these terminologies because they were upset that they were unable to conquer the people in the mountains. That's why the term *Moro* kind of has the same negative connotation. Because the Spaniards, they had recently been in a battle with the Moors in Morocco.

Then to travel halfway around the world to the Philippines, again they encounter more Muslims. "Oh my gosh we're battling the Moors again," so these are the *Moros* in the Philippines. Since then, with our colonial history, who writes the textbooks? Obviously, the people in the lowland areas. That term was adapted from the Spanish colonial terms as, "these are the *Moros."* They write about [in] the history that they have tails. The tails, I suppose, are actually their *bolos* (machetes) sticking out from their backs. They just write all these kinds of blasphemous things about how to never trust the *Moros*. Even the Americans. There's this negative stigma until now about Mindanao because the Spaniards failed to conquer that region. That's why it's considered derogatory.

Nico: I will say though that most people under the quote-unquote Muslim Filipino umbrella are not comfortable with that use externally or internally. But the term, *Igorot*, is a lot more used within their own spaces in their own safe place. I am not a person from the Cordilleras. I don't have any right to say it but they can say it all they want. For them, if they want to reclaim it that's on them. But I have no right to use that word because that word is very loaded, it's very charged. It has a lot of colonial history, a lot of death associated with these terminologies. So at the end of the day if you aren't these people, then you shouldn't be using these terms.

Bernard: Exactly.

Nico: Refer to them by what they are. If they're Kalinga, call them Kalinga. If they're Maguindanao, call them Maguindanao. I see Kim Kalanduyan and she's one of Bernard's protegés in the Pakaraguian Kulintang Ensemble.

Bernard: She's our star. And she's actually the granddaughter of my *guro*, the late Danny Kalanduyan. I was so fortunate enough to continue his legacy through the Alliance for California Traditional Arts. We were under a concentrated apprenticeship program where I taught her repertoire from her families' village, Datu Piang, Cotabato, for a span of a year. Then we concluded with a research trip. Sort of a pilgrimage back to her family home in Maguindanao [province].

Nico: Kim is actually in [the Facebook Live] chat and she said, growing up, she was told, (assuming by her parents) to never let anyone call her *Moro* because it is derogatory. So that's just something to keep in mind. Don't use those words. I know a lot of PCNs, a lot of colleges, a lot of Philippine dance companies will use those words. Please don't, especially if it's not your own people.

Bernard: Yeah. And first and foremost, there is no such thing as a Muslim dance or Muslim music.

Nico: These people may be Muslim, a lot of them may be Muslim but mislabled what they do as a Muslim dance, a Muslim art form it's because it's not. It's like you considering square dancing a Christian dance - that doesn't make any sense. At the end of the day, your religion has nothing to do with your art form. They're separate.

Bernard: In fact there are actually different sects of Islam that prohibit dancing or music all together.

Nico: It's literally contradictory to say Muslim dance or Muslim music, it doesn't make sense. But what it is, is you can call it a Maranao dance because [for] Maranao people, this is part of their culture. A lot of them just happen to be Muslim, a lot of them happen to be Christian too. So it just depends. It's religion versus ethnicity and culture. The religion has nothing to do with the other. They're correlated but they don't cause one another.

We went through the many different magical arrays of the Philippines. We went to the Maranao group, the colonial Filipinos - both *barrio* and *ilustrado*. We went through the Kalinga of people of Northern Luzon and the Cordillera mountains. This is something that we're so grateful to be a part of. I'm pretty sure this live recording is recorded so go ahead and share it with all of your people in your circles, your PCNs, your teachers...

It's literally contradictory to say Muslim dance or Muslim music.

Bernard: ...the greater Philippine dance community whether you're in the United States or abroad.

Nico: Of course. Again, I'm Nico and that's Dr. Bernard Ellorin.

Bernard: Please contact us if you want any information or clarification on what we presented to you.

Nico: Thank you so much for giving us this platform, for giving us your attention. I hope you all are staying safe out there. We know these are rough times right now. Stay safe, drink water, eat fruits, all the good healthy things.

Bernard: Wash your hands! Use Lysol disinfectant spray. Good night everyone, bye bye.

Philippine Music & Dance 101 Facebook Livestream Lecture by Samahan Filipino American Arts and Education Center, 2020-05-30
UCLA Archival Collection:
File Name: "Philippine Music & Dance 101" by Samahan
Length: 1 hr 7 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209307
Description: Nico Delmundo and Bernard Ellorin lecture on Philippine music and dance

Bontoc Gangsa Workshop for Fil-Am High School Students, 2020
UCLA Archival Collection: Ube Arte
File Name: BontocGangsaDemonstration_WestViewHighSchool
Length: 30 seconds
Link: https://californiarevealed.org/islandora/object/cavpp%3A209216
Description: Dr. Bernard Ellorin teaches Bontoc Gangsa (flat gong) rhythym and dance movements to high school students at West View High School, San Diego, CA.

NICO DELMUNDO (Co-Presenter) is a dancer-choreographer based in San Diego, CA. He is an instructor at the Samahan Filipino-American Performing Arts & Education Center and has also performed with Malaya Filipino American Dance Arts and PASACAT Philippine Performing Arts Company. He was initially trained in dance by Bayanihan Alumni, Joji Ramirez Castro, and further conducted research with his own fieldwork on indigenous dance forms of the southern Philippines and Sulu Archipelago. In addition, he also studied the musical instrumentation of Rondalla and Kulintang music under the direction of Dr. Bernard Ellorin.

BERNARD ELLORIN PHD. (Co-Presenter) is an adjunct faculty of music at Miramar College and MiraCosta College in San Diego County, California. He received his PhD in Ethnomusicology from the University of Hawai'i at Manoa in 2015. Ellorin's academic and community work spans over 28 years of educating Filipino American and non-Filipino American communities on Filipino diasporic performing arts. From 2012-2013, Ellorin was a research fellow with the Fulbright Research and Study Abroad Program conducting a comparative study on the contemporary musics of the Sama-Bajau in Semporna District, Sabah Malaysia and Batangas City, Philippines.

CHAPTER 4

Philippine Indigenous Attires, Material Cultures: A Visual Reference

BY PARANGAL DANCE COMPANY

Bagobo Tagabawa Attire
Headpiece - Tangkulo
Headpiece - Lolen
Headband - Er'rat
Earrings - Aretes
Choker - Pamarang
Blouse
Umpak ka baye
Long sleeve vest
Umpak ka mama
Necklace - Salagbat
Belt Sash - Al'lan
Bronze Belt - Kamagi
Skirt - Sun'nod
Shorts - Saruar
Leglets - Rube
Anklet - Babat
Parangal Dance Company
Culture Bearer: Arlyne Salazar

Ga'dang Attire
Singat
Barawasi
Bakwat
Aken
Barangal
Kuton
Tapit
Sayay
Abag
Culture Bearers
Amparo Mabanag
Margareth Balansi
Photo by: This is it Photography
Parangal Dance Company

Gogoom cha Kalinga
Kalinga Attire
Dalisdis / Ong ong (headpiece)
Pawisak (earrings)
Dalisdis / Ong ong (choker)
Silup
Ang-angga
(blouse)
Pilaked
(cross bands)
Tilali / Bonge
(wrist bands)
Kain
(wrap around skirt)
Parangal Dance Company
Culture Bearer: Jenny Bawer Young
PC: This is it Photography

Kambabalegkasan na Maguindanaon
Attires of the Maguindanaon
Senengkagan
Baunto
Onseta
Patongan
Banggala Sugyang
Tenambedan
Binatak
Malong a inaul
Parangal Dance Company
Culture Bearer: Faisal Monal
Photo by: This is it Photography

Kambabalegkasan na Maguindanaon
Attires of the Maguindanaon
Tubaw
Banggala na mama
Kadtinambedan
Malong a inaul
Pakakes
Parangal Dance Company
Culture Bearer Faisal Monal

Kambabalegkasan na Maguindanaon
Attires of the Maguindanaon
Palompong
Kapasiti
Kampilan
Klung
Banggala na mama
Salay
Tubaw
Lembung
Parangal Dance Company
Culture Bearer: Faisal Monal
Photo: RJ Muna

ANDANG A KANDITAR O MERANAO
Mosala
Bangkala
Kelong
Kapilan
Landap
a initinampi
Saroar
Sangkad
Apir
Aritis
Bangkala a berta
Salay
Malongs a landap
Langkit Lakban
Kumbons
Langkit Tobiran
Culture bearer: Lyn Dimalna
Photo by: Gerry Gatchalian
Parangal Dance Company

PANAY BUKIDNON
Barangay Garangan, Calinog, Iloilo, Visayas, Philippines
Headband
Pulos
Headband
Pudong
Handkerchief - Panyo
Choker - Baliog
Necklace - Biningkit
Blouse
Saypang
Long Sleeve Top
Sopa
Handkerchief
Panyo
Top Overskirt
Hinimbis
Middle Overskirt
Polos
Pants - Delargo
Main Skirt
Patadyong
Sambod
Parangal Dance Company
Culture Bearer: Regina Villanueva
Photo: This is it Photography

SUBANEN
Lapuyan, Zamboanga del Sur, Mindanao, Philippines
Headpiece - Thurong
Choker - Phalengek
Necklace- Gbetehel
Blouse- Dlahu Dlibon
Parangal Dance Company
Culture Bearer:
Gauden Sireg
Renefe Tremedal
PC: This is it Photography
Skirt - Thapis

SUBANEN
Lapuyan, Zamboanga del Sur
Mindanao, Philippines
Headpiece - Thulapok
Top - Dlahu Dla-e
Pants - Shalwal
Culture Bearer
Gauden Sireg
PC
William Lee

Painting of Sitti Obeso
By Mark Tolentino

Pamakay Ta'u Sug

Ta'u Sug Attire

Parangal Dance Company
Culture Bearer: Sitti Obeso
Photo by: This is it Photography

Tboli Female Attire
Headdress - Sewat
Earrings - Nomong
Blouse - Kegal
Necklace - Lieg
Belt - Hilet
Skirt - Lewek
Parangal Dance Company
Culture Bearer: Rosie Sula
Photo by
This is it Photography

Tboli Male Attire
Hat - Sloung Fenundo
Shield - Klung
Cross bands - Slibay
Top - Kgal Tnalak
Belt - Hilet
Sword - Kfilan
Pants - Sewel Tnalak
Parangal Dance Company
Culture Bearer: Rosie Sula
Photo by
This is it Photography

Glimpses - Filipino Identity through Headpiece & Attire
UCLA Archival Collection: Ube Arte
File Name: Parangal_FilipinoIdentity_Headpiece Music by DATU
Length: 1 minute, 5 seconds
Link: https://californiarevealed.org/islandora/object/cavpp%3A209213
Description: A demonstration of how various Philippine indigenous ethnic groups wear head pieces and attire, featuring both Philippine and U.S.-based culture bearers. Video by Noelle Campos, music - Sychronize by DATU.

PARANGAL DANCE COMPANY is a Filipino Folk Dance Group based in the San Francisco Bay Area that "Aspires to Inspire." Parangal Dance Company's mission is to give tribute to Philippine heritage by preserving and promoting ethnic attire, music, and dance through research, workshops, and performances. We aim to serve as a bridge, inspiring and connecting Filipino Americans to their roots to give them a sense of pride and identity, while educating diverse communities to foster awareness and appreciation of Philippine culture.

CHAPTER 5

An Interview with Jonathan Wandag: Multi-genre Musician and BIBAK Dancer

INTERVIEWED BY MARY TALUSAN
AND ELEANOR LIPAT-CHESLER

June 26, 2020

JONATHAN WANDAG (Interviewee) is a Hollywood Music in Media nominated composer that has scored feature films on Netflix, Amazon, Hulu as well as AAA and indie video games alike. He's also an active member of the BIBAK Dance Ensemble Los Angeles and has licensed several tracks to multiple major T.V. shows such as Access Hollywood, WWE, Real Housewives and more. His favorite garb to wear when conducting is a *bahag*.

Note: This interview transcript has been edited for length and clarity.

Mary: Can you give us your background?

Jonathan: I'm Jonathan Wandag, also known as "World of Wandag" for the film score title that I have. I was born in the Philippines, but I grew up in L.A. pretty much, around Atwater. Now it's a really nice area, but back in the day there were a lot of Filipino gangsters that were walking around and I was one of the people that got beat up. So I grew up in a place that was very interesting. L.A.- it could be rough but at the same time there's so much arts and culture in it, right? And of course, that's where BIBAK comes in (one of the things that I was a part of) and I grew up with a whole group of family members. During that time, because BIBAK is huge—I'd say like a hundred to two-hundred people that I see very often, all the time. It's a huge tribal community.

Eleanor: What is BIBAK?

Jonathan: BIBAK essentially is an acronym for Bontoc, Ifugao, Benguet, Apayao, Kalinga which represent the indigenous hill tribes of the Philippines. There's a lot of BIBAK organizations around the world. Some of them are just there to say, "Hey, we're Igorot. We want to party and get together and celebrate our culture." But there are also folks like the L.A. BIBAK... and San Diego and a couple other BIBAK organizations that want to also spread the word and educate folks on Igorot dance and music. For the most part, you will notice that when Filipino Igorot dance and music is presented, it's usually very interpretive and very staged. Whereas what we've tried to do is try to keep it as raw as possible, as original to the motherland as possible. So that's what BIBAK is. Actually, it's mostly just a bunch of uncles drinking together and dancing.

Mary: Awesome. As we do. Can you clarify the use of the word "Igorot"? Because for me—I studied the 1904 World's Fair and all that—could you explain about how and why you use the term?

Jonathan: Well, the term, honestly, I know that it could be offensive. Certain folks in the BIBAK organizations, I know a few of them don't like the term. So some folks would say that they're Cordillerans, or they've spoken up as Cordillerans. As for me personally, I don't mind it. I kind of take it as a symbol of pride like, "Yeah, I'm an Igorot. You can call me whatever you want. I'm proud of being a savage!" You know, that kind of thing. I'm proud of being this person who fought back (well not me, but my ancestors who fought back) against the Spanish colonization back in the day. As for myself, I don't mind using the term Igorot for referring to myself and my family. My family doesn't either, but there are definitely folks that might find offense to it.

Mary: I understand there are terms that still...I mean, we can reclaim them and they mean something different today, so I just wanted you to clarify that.

Jonathan: Yeah, like I don't like when people say, "Hey, you're in the Cordilleran Suite?" I'm like, "Nah dude I'm not a region. I'm a part of a people, and I'm Kalinga. So if you want to call me Kalinga that's great. You want to call me Igorot, great too. I don't mind." But yeah, I get it. I understand that. I think you're right, we should clarify that.

Mary: While we're on the subject… as far as our *kulintang* group is concerned, we try to get people to rethink the way that they're using the word "Moro" and "Moro Suite." And, you know, it is complicated because it's a suite that people grew up with using [that] term: "I was in Moro Suite when I was in PCN," and all that. But then we try to get people to rethink it, whatever they come up with and whatever they end up using, just as long as they have that conversation about it. Because I don't ever meet any Muslim Filipinos that refer to themselves that way [and it may be offensive given the history of the derogatory term "moro."] Tell us a little bit more about leading up to when you got to UCLA.

Jonathan: When I was younger, the BIBAK folks would always have parties and functions, whether they be weddings or even funerals or just anything that they could celebrate or get together with... They would do a lot of the indigenous dances, a lot of the indigenous music. Of course, at the time... 'til I was about 13 or 12 years old I was like,"I'm too cool... I don't wanna do this. They're wearing *bahags* and... they're showing their butts," and stuff like that. And you know at the time I'm looking at my uncles and they don't work out. They just drink. But eventually I got to the point where in my head, around 13 or 14, I thought to myself, "This is actually kind of cool." I see how proud my parents are of this culture. And I also… started to see... the sort of prejudice that other Filipinos had against Igorots at that time or against my type of Filipinos which are... the Kalinga. Someone would introduce me to somebody and say, "Oh, this is my friend Jonathan," and the Lola would say "Oh, are Filipino?" "Yeah!" "What kind of Filipino?" "I'm Igorot." And for the most part, 100% of the time they would laugh. They would be like, "Oh, you're joking!" I'm like, "No, not joking." I didn't take it to heart at the time, but I was like, "Whatever. You know, that's how they were raised." They looked down upon us.

Eventually, I got to the point where that spurred my pride in this culture. I want to show that our culture is awesome… it's not something to be laughed at. I always hear from my dad or my mom like, "We got great grades! The Kalingas were top notch in school," or whatever. So that got me into it. The only thing that was holding me back, was that I had to wear a *bahag*. If you didn't know me when I was 14, my legs

were skinny as my arms. People made fun of me all the time. But my dad said, "Hey, you know what, I'll give you $20 bucks if you dance for a performance," and I said, "Alright, fine," but at the same time I was like, "I can't wait to learn this stuff." But it finally happened. I got $20. People made fun of me. I didn't care... but I knew that I really loved it because even though people were calling me things like Dhalsim (Street Fighter 2 character) and were talking about my legs, I loved it. I loved performing. From there it spurred me to... I don't want to say master it, but I did get adept at a lot of the dances. After that when I went to UCLA, they [Samahang Pilipino] contacted me and said, "Hey, we heard you do these indigenous dances that usually [aren't] represented in PCN's. Do you want to be the Igorot Suite coordinator?" I'm like, "Yeah dude! Let's do it!"

Eventually, I got to the point where that spurred my pride in this culture. I want to show that our culture is awesome… it's not something to be laughed at.

Mary: That's amazing! First of all, kudos to your dad for giving you twenty bucks because that's what I had to do to get my kids to perform. But also I feel like that was the birth of you as an artist... just inspiring you to perform.

Jonathan: Yeah, absolutely. Around 14 and 15 is really the age where I started to want to be on stagewhether it be, cultural, whether it be rapping (I used to like being into hip hop), whether it be trying to be in a stupid singing boy band group like Shai (and because I thought I could sing), and whether it be just writing my own music—just, you know, stupid things on piano. It really started around 14, 15. You're right, part of it was because I got to be on stage, and do something that I love.

Mary: So what made you choose UCLA?

Jonathan: It was computer science at the time. I wanted to go to UCLA. I also wanted to go to UCI because my brother went to UCI. He brought me to the PCNs and he brought the more indigenous, I don't want to call "authentic", dances from the Igorots... and I helped him teach over there. Because I was more of the dancer, he was more of an instrumental guy, so he was like, "Hey we need you to teach these college kids."

Eleanor: What year was that, that your brother and you were teaching at UCI?

Jonathan: From '94 to '96. I'm still in high school and then I was in community college at the time. I was like "Whoa, I guess, PCNs never really had this before, this kind of way of presenting the dances from the Philippines." When he brought me over there I thought to myself, "If I make it to UCLA I want to do the same thing," But I really wanted to go to Irvine at the time… because I already... built some rapport with some of the folks there. And I loved Kaba Modern (UC Irvine dance troupe) of course! But I chose UCLA because it has a computer science program that I want to be in. Eventually I got in, but I changed my major to musicology.

Mary: "Musicology?!" Just kidding.

Jonathan: "Ethnomusicology, sucka!": Bernard [Ellorin] used to tell me that all the time. He was like, "Why don't you just do ethnomusicology?" "Because I want to study the Germans! I'll study Asians and the Filipinos at my home, but at school I study the Germans!"

Eleanor: When you were involved with PCN so early... there's this whole dynamic among the different schools with their PCN. Were you hearing things about different schools and their PCNs? Did people have reputations? Is that something you were looking for at UCLA?

Jonathan: Well, for sure I knew Irvine was one of the biggest PCNs and that's the reason why I wanted to go there. I guess you could say... it drew me toward any of those UCs: Berkeley, UCI, and UCLA, because I knew they had a really strong Pilipino Cultural Night. The dynamics and environment of PCNs, especially at that time, was just so cool. I loved the community and I loved trying to spread... the knowledge of our dances and just being able to always perform with these folks. When I taught at UC Irvine... seeing people go, "Cool dude yeah, I got it! To me, that was a really good moment. You're right, Eleanor, I did take that into consideration even though I didn't really think I did.

Mary: Yeah, you know... I grew up in the east coast and Eleanor did too. I was one of two Asian Americans in my school, the other person was my sister. So I really wasn't around a lot of Filipino culture. PCNs for someone like me is discovering their identity as a Filipino. Could you talk about any moments that you had during PCN as far as discovering or being exposed to a Filipino American identity?

Jonathan: I think the first thing that I discovered was that times have changed, times changed. Before, when I was kind of laughed at for saying, "I'm Igorot" or "I'm Kalinga," when I went to UCLA it was a very different thing. Everyone was like, "Dude, that's rad!" I realized, whoa, people love to learn about this stuff. It's no longer something that's mocked or it's no longer… some funny folks in the *bahag*(s) getting crazy. When I taught Igorot music, the love for wanting to learn and just being able to [learn]. When I taught Igorot music and dance, I did it in a way that I wanted them to be – *raw*. I didn't want them to have too many steps, too many routines. I wanted them to be in the moment, as if you were part of a festival. That's why in one of the PCN's, I made them dance in the aisles and in the rows... We started the music and suddenly all 50 or so *Igorot Suite* folks (they called them "Igs" at the time) came through the middle of the aisles and to the side and they were just dancing and performing. When I taught that part it wasn't necessarily the dancing itself, but the vibe of what you feel when you're doing these Igorot dances. I noticed how crazy they were into it! And the cool thing about it was, they were learning... but at the same time they were also having fun. So, what I've noticed in PCNs, what I discovered was people loved it and they wanted to learn.

When I taught Igorot music and dance, I did it in a way that I wanted them to be – *raw*.

As far as my identity, it made me go, "Okay, I really want to push this now, instead of keep[ing] it to myself." Because there's some folks in the Igorot community, the BIBAK community that likes to keep

[the] music and dance to ourselves because we don't want it to be, I guess, washed up. I don't mind spreading it. I want to spread it out. I want to teach other people.

Kalinga woven textile and instruments *gangsa* (flat gongs), *bungkaka* (bamboo buzzer), and *tongatong* (bamboo stamping tube). Image courtesy of Mary Talusan Lacanlale.

Eleanor: Have you seen any folks take creative liberties? How does it make you feel?

Jonathan: Yeah, it used to make me go, "Eww..what are you doing?!" I think this happens to a lot of folks who… become adept at whatever they're getting into, whether it be the cultural dance, [or] any art form. I think the first thing that happens when you see it be interpreted in another way, early on I always felt like, "Why don't you guys do the real shit? Why can't you keep it that way?"… Nowadays, I don't mind. It means that folks will go, "Wait, what is that? Oh it's an interpretation of this dance. Well where did that come from? Let's check it out."… If it leads them down a hole to see exactly what it was, instead of... not ever finding out about it at all, then for me that's cool. Like Whang Od, there are people who are mad at her, or who are angry that she's being too exposed. For myself, I don't mind that people are seeing it because I think it's the first time that Kalingas are actually talked about. I never heard people really talk about Kalingas on mainstream TV. So, cool. I don't like some of the exploitation of it, but I do like the fact that we are being discussed.

Mary: I know we talked a lot about the music of your heritage, but you also mentioned hip hop and I know you do lots of other forms. Could you tell us about the different kinds of music you got into, why, and describe your activities? One really important memory I have at PCN is, I was in the orchestra pit one time, I think it was 2002 and I was playing erhu, it's a Chinese instrument. I don't know why but somebody, I think it was Rex Sampaga, wrote that into his song. I was playing and—it sucks that camera phones weren't a thing yet—you did your performance on stage, and then you ran down to the pit in *bahag*. And then you started conducting the orchestra! I was like, "Why doesn't anyone have a camera?!" It was so awesome, and I just have that burned into my memory! I always think of that moment because you're such a versatile artist. Could you talk more about other kinds of music that you do?

Jonathan: Yeah, right now, to make ends meet, I write music for film and video games and TV. I've always been—and you've seen this in PCN—I've always been into orchestral music as well, which is why when Bernard says, "Why aren't you in ethnomusicology?!" I'm like, "I'm learning that at home. I'm gonna learn the other powers over here on this side. I'm trying to steal from King's Landing as well as the *"Dothraki."* I'm trying to do both powers!" Anyway, so I've always been into orchestral music and trying to fuse it into other things. If you listen to the PCN music I wrote, it's very video game inspired. What I mean by that is there are video game soundtracks that are popular amongst the gaming community like *Final Fantasy*, some *Dragon Warrior* stuff, *Legend of Zelda*, those older games. They inspired a lot of my music that I actually put into PCN songs. In fact, Dom [Magwili] and Sach [Sachiko Magwili], the folks

that used to help out with a PCN all the time in 1996 to 20- I don't know… they used to call my PCN music *The Lord of the Rings* PCN because it sounded like big stuff. At the same time I like to incorporate some of the *gangsa* in it, too.

Right now I do film scores and it all started because of PCN. In fact, this shirt is a *Lumpia 2* shirt from Patricio Ginelsa Jr. and A.J. [Calomay]. They made a movie called *Lumpia 2*, which is coming out soon. I'm doing the score for that as well. It all started in PCN because of both the Igorot music that I was able to teach... When it came to the music or dance, it was all about moving people and, at the same time, educating and enlightening folks that have no idea what this stuff is. I wanted to bring a big orchestral feel as well to PCN, because before it had great Broadway music. I mean, props to Mike Trias, props to Rex Sempaga, all these guys who wrote these great Broadway-type styles and Disney-type styles, which I love. But what I wanted to bring was a big type of style. The orchestra that they had, which was a 60-piece orchestra of students for the most part, maybe like 15 ringers from alumni... they were able to play that. I was very fortunate to have that at the time. It was given to me by Mike Trias. He was like, "Yo, I'm going to contact these guys. We're gonna have a bunch of instrumentalists because we can play this music." Because of PCN I'm doing music for video games and films and television as well.

Right now I do film scores and it all started because of PCN.

Eleanor: I have footage from 2003 to 2004, and in this one-year period that our UCLA film crews ran around town recording, I have you appearing in so many iterations of yourself. We have INVID, we have Smeagol! I have a clip of you at FPAC's poetry slam…

Jonathan: Wow! I'm getting scared now.

Eleanor: [Shares video files on Zoom to watch together] There's a lot of running around and a lot of jumping, a lot of high energy. I have no idea how you sustained it, and then you probably went to run a PCN rehearsal that day as well.

Jonathan: Yeah, probably! I totally forgot about the poetry stuff. That's hilarious! Thanks for bringing me down memory lane. It's fun laughing at myself.

Eleanor: Yeah, it seems when we're talking to folks, and we're linking it back to this footage we have, everyone seems to agree that the early 2000s was a really special time. There are these different genres that were crossing over and coming together. We're talking about the poetry scene: Balagtasan Collective, Foundation Collective in the hip hop scene, raising each other up. The B-boys and B-girls. Everyone was just collaborating, and this is before social media. It seemed to be a really interesting time, and you seem to be right in the heart of all of it.

Jonathan: I think that's why it was one of the golden eras… for some of us it was because you didn't have a way to record it and put it on YouTube right away. So what people had to do was actually perform and get together and have these shows. Nowadays you don't have to perform. You could go in front of a

camera and say, "Hey look, everyone on social media, this is what I do." Which is cool, don't get me wrong. I love that, actually. But, I think back in the day because we didn't have access to that, we all got together more often to watch ourselves and to collaborate and perform. It's a really cool era.

Mary: Do you remember your first FPAC? The first one you ever performed or attended? Do you remember what it was like?

Jonathan: I performed… I think it was the first FPAC. Wasn't it in LA?

Mary: The first one was '92 in L.A., right after the uprising. L.A. Community College...

Jonathan: Was it at LCCC? I swear I performed there.... It could have been later but I think the first FPAC was one of the first ones that I did (I'm not sure if BIBAK performed there). It was a performance where I was at that age where, "Oh my God my legs are skinny but I'm going to do it anyway because this is fun and great." I just remember it being really cool because I've never seen something that big with that many Filipinos being celebrated. We've always performed at BIBAK events that we've had. But never that *large*, where there's actually people selling food, and other different sections of the Philippines performing as well. In fact, it was a really cool eye opener. It also got me more into other arts, outside of just the Kalinga arts. It also got me looking at *kulintang*, and looking at spoken word, or people rapping or dancing. Especially over the years from '92 to '98, that's when it built up for me. I was like, "Man this is cool, look at these spoken word artists! Wow look at these dance crews! Kaba Modern is in here, oh my god this is great!" The first few FPACs really shaped me in terms of my artistry outside of the PCNs. You're just making me realize a lot of things right now: it's PCNs, FPACs, and BIBAK that really got me, into all this Filipino stuff, that really got me into performing on stage! It's a cool revelation that I just got into my head. Yes, it fits right there into what you're documenting right now. Good job... Congratulations! [laughs]

Eleanor: Thank you! There's one scene that I personally don't know a thing about and I don't know where to find information about this, which is the FilAm rock scene. The bands, the indie artists. I know there's a big R&B scene, but rock bands... can you shine a light on that at all?

Jonathan: Yeah, to be honest with you, I didn't know too much about it either, even though I was in it. I did know a few groups because we played with a lot of Filipino groups... When I was in a rock band called INVID (you saw a clip there… and I had really baggy pants), I just remember performing with a surprisingly lot of other Filipino artists who were rock artists as well. I was like wait a minute, a lot of us are into hip hop and R&B. That's how I started. I started into rap, underground hip hop. I started trying to sing like Shai and Boyz or New Edition… those guys. But then when I got into the rock scene, I didn't know there were going to be other people who are rockers that were Filipino. When I started doing that I found Pedro Gil and folks like Far Out, Sun Doominal, Skyflakes. There were a lot of rock bands out there and it was a very thriving Pinoy rock band community. I thought we would be… playing in shows that were more like small indie shows, but then it was the Filipino community that was like, "Hey let's play in these big ass festivals!" I was like, "This is legit. There's so many rockers out there!" I just know that there were a lot of us, and that we wanted… to thrash out and express ourselves as young kids and young 20 year olds at the time.

Eleanor: Leading up to this clip that I showed you, the announcer [Johneric Concordia] was plugging some gigs that you had coming up, and you were about to have a four weekend residency at the Knitting Factory. That's a big booking... it seems like you were playing some high profile gigs in the rock world, not just in the Filipino cultural world.

Jonathan: Even though it wasn't Filipino festivals, the fact that we got to play at Filipino events, garnered some fans. Because we garnered some fans, we were able to play in bigger shows like the Knitting Factory, the Whiskey, the Velvet room. And that's the reason why, because of these festivals. Now, the Knitting Factory. I think the reason why we got into that is because we had a guy in there. His name is Vince, he was our bassist and he knew how to reach out, contact bands and contact venues. He was our brains when it came to trying to market our band and so we were able to get those gigs mostly because of his research and the networks we got from playing in Filipino festivals... At the time, our MySpace blew up. The venue folks saw [that we had] this many fans, [that we] should play in our venue.

Even though it wasn't Filipino festivals, the fact that we got to play at Filipino events, garnered some fans. Because we garnered some fans, we were able to play in bigger shows like the Knitting Factory, the Whiskey, the Velvet room.

Two of us knew each other from way back for a long time. The drummer Arnold, and I knew each other since we were like three or four… The rest of the folks we met at Pasadena Community College, which I used to attend before I went to UCLA. I only went there to do one class but the real reason was also because I had a lot of friends there. The guitarist I also knew from elementary for since we were 10 or 11 years. Outside of that, we met everyone else at the community college. And what we did was we started out with something called VID, which was a rap group. We performed at little festivals here and there. We were rappers, we were so hip hop like, "Yo this is real, right." We were trying to be such an underground hip hop artist.

We performed at UCLA once. It was really bad! I hope you never see this, or no one ever recorded it. I played piano while rapping, someone else is playing the gongs, and someone else was making beats with the turntables... and then someone else is playing the *solibao*, which is another Igorot instrument for the Benguets. We thought it was cool to put it all together. When we saw the recording we're like, "This sucks so bad!" So we stopped that, but that eventually got us thinking, why don't we make a rock band? We just wrote our first song, we performed, and I guess people liked it. Like hey, I actually like rock. This is cool.

Mary: Wow, that's pretty amazing! That's how you got into it, by exploring a new music. Do you remember any shows or venues?

Jonathan: We did stuff at SIPA for the hip hop stuff. I think because of Foundation Collective. I did a thing at SIPA for Smeagol. That was a little band that we had for like, 20 days. There's definitely piNoise Pop Festival… There were definitely Filipino branded shows and bars that we joined.

Eleanor: What was the content of your songwriting? What were you writing about? When you're rapping, in your rock band, whatever it was… What were you trying to express?

Jonathan: Rapping, because we were all about underground hip hop at the time it first started as battle rhymes. They were very boastful, "I'm better than you in rap," that kind of stuff. It's pretty shallow but it used a lot of metaphorical devices, similes, analogies, and stuff like that just to basically state that, "we're gonna be cooler than you as a crew," but in a way that sounded smart. Eventually it got to the point where I noticed that there was a lot of hypocrisy, in terms of underground hip hop, where folks would make fun of mainstream. There's a lyric I said, "When you used to bump Madonna as a kid, can't deny it," Not all music has to be smart, it doesn't have to be something with a crazy message. It could just be something that you dance to.

Basically, the simplicity of form doesn't have to equate to simplicity of experience.

Basically, the simplicity of form doesn't have to equate to simplicity of experience. So, there are certain things that are for your brain and your mind. It doesn't have to always be that way, it could be functional. Like for example, Igorot music doesn't have to be smart. Some of the music is for festivals. Is it complicated in terms of technicality, in terms of the rhythms? It has swing, I'll tell you that. But it's not complicated. So is that dumb? Is that stupid music? That's kind of the stuff I started talking about in hip hop songs: the elitist mentality of these underground hip hop artists. Trying to spread the word like, "Yo, man. It doesn't have to be that way. You forgot about the element of fun. Even though there was a political thing about it, when hip hop started there [were] crazy messages, but at the same time, people were having fun too, you know?

In terms of rock music, two of the rock songs I wrote were in PCN. There is one [that] was basically just about, yo, there's all this crazy shit happening, especially right now. But if you have family, and if you have this good community, then a lot of that crazy shit doesn't matter. Do you have something to hold on to? You have something to look forward to. And even though you could fight the fight with that stuff that's around you, if you have family (like the PCN) [life is] worth more because you have something to fight for... And none of the shit will bother you, it won't swallow you.

Mary: What do you envision for Filipino American artists going forward? What would you like to see happen in any art form, whether it's PCN, rock, or rap?

Jonathan: It would be really cool to see a version of what we did… It was a bunch of different groups: BIBAK, Samahang Pilipino, Kayamanan ng Lahi, and a bunch of different folks, we performed at the Ford Amphitheatre. We all got together and created this really cool event with Filipino arts and music. I kind of want to see something like that on the social media stage or on… the YouTube… streaming stage.

Something where we create with our own influences, where we bring something to the table, and we all mash that up and mix it up just like we did at Ford. And, of course, this time what's cool about it is that it can be shared with millions of people... whereas the performance in the Ford [was] a one time deal... I think it would be cool to have a Zoom style of Filipino arts and music. I'd love to see the comeback of something like FPAC where it's big again... Props to all the folks that made it happen. I'd love to see something like that again where we can all just get together. In terms of just Filipino artists, It would be cool for the younger folks if you didn't just take the dances and the music that you have on like a surface level. Go there, sure. Learn your routines, learn what it's about. See where that dance came from. One of the professors of *kulintang* who was a professor in UCLA-

Eleanor: Usopay Cadar?

Jonathan: Yes! He told me, "Hey, I want you to check this performance out."... And it was very different from the PCN performances. It was one of those mind-blowing performances and I was like... I've been missing out. I've only been watching PCNs. I only know my side of the Igorot music.. .a lot of people still only understand the interpretive dances of my dances as well. When you're in the cultural night, for the young kids out there, you know you have YouTube now, so check out where those dances came from. Check out the original folks from the motherland who've done those dances. You might see something different and inspiring. Maybe you're doing a certain move and you're like, "Oh, I get it now! That guy did it this way! Learn the dance, learn the steps but that's not as important as the background behind it because it's so much cooler. Trust me, more than what you see in a PCN."

Eleanor: The guy that you're talking about from that performance when Usopay was our guest instructor, Daniel Giray, he's up in the Bay Area and his career is teaching children... he has a contract with the school district, and he brings *kulintang* and *pangalay* and all of the dance forms to children. He teaches... entire schools, elementary aged children how to perform these dances so he is doing that work. Usopay Cadar is still alive and well. He's posting new content, almost daily on his Facebook page, Iranaon Academy of Music and Culture. And G Töngi, who was the announcer at all of the FPACs, has taken over as Director of FilAm Arts, and is trying to go in that direction that you're envisioning above of a Zoom FPAC that's really big and collaborative.

Jonathan: I'm glad to hear that! I work with her a lot. She does films too and she's doing stuff for Island Pacific. I just actually recently worked with her on that, but it sounds exactly like what she would do.

Mary: Well, thank you so much Jonathan. This is gonna be a huge resource for people in the future. Thanks for joining us down memory lane and sharing your story with us. That was amazing!

Jonathan: Thank you for having me!

Rock Band Shmeagol at FilAm Arts The Love Bazaar, 2004-02-07
UCLA Archival Collection: AFAMILA
File Name: The Love Bazaar
Time Code: 00:29:40
Length: 17 minutes
Link: https://californiarevealed.org/islandora/object/cavpp%3A17863
Description: With frontman Jonathan Wandog, Shmeagol rock band (a collaboration of bands Invid, Milo, and students from UCLA Music) performs at The Love Bazaar, a gathering of Fil Am performers in front of Fil Am Arts, 3121 Temple St., Los Angeles.

DR. MARY TALUSAN (Interviewer) is Assistant Professor of Asian-Pacific Studies at CSU Dominguez Hills. She holds a Ph.D. from the University of California, Los Angeles in ethnomusicology specializing in the music of the Philippines. Her scholarly work examines Filipino and Filipinx American musical performances through the complex web of race-making, U.S. colonization of the Philippines, and contemporary cultural production. Recent publications include "Muslim Filipino Traditions in Filipino American Popular Culture" in *Muslims and American Popular Culture* (2014), "Marching to 'Progress': Music, Race, and Imperialism at the 1904 St. Louis World's Fair" in *Mixed Blessing: The Impact of the American Colonial Experience on Politics and Society in the Philippines* (2013), and an essay in *Philippine Modernities, Commemorating 100 Years of UP College of Music* (2018). Her upcoming book with the University Press of Mississippi is entitled *Instruments of Empire: Filipino Musicians, Black Soldiers, and Military Band Music during U.S. Colonization of the Philippines.* Dr. Mary Talusan Lacanlale has received the Fulbright (IIE) Fellowship, Ford Dissertation Fellowship, and Mellon Postdoctoral Fellowship. She performs the music and dance traditions of Mindanao, Southern Philippines with California-based Pakaraguian Kulintang Ensemble.

ELEANOR LIPAT-CHESLER (Interviewer) is co-founder of Ube Arte performing arts research and education organization, and a founding member of Pakaraguian Kulintang Ensemble. She studied music and anthropology at Barnard College, Columbia University, and ethnomusicology at UCLA, where she wrote her M.A. thesis on gender issues in transnational kulintang performance. As a Fulbright Fellow, she conducted doctoral fieldwork in Thailand and Laos among itinerant folk theater troupes. Her article, "Thailand: Contemporary Performance Practice," appears in the 2019 SAGE Encyclopedia of Music and Culture. She is a freelance research strategist and proud mother to Nico and Junot.

CHAPTER 6

Ringing Strings! The Philippine Rondalla in the United States

BY CHRISTI-ANNE CASTRO

Philippine folkloric performances can be delightful affairs, showcasing dances calling for grace and athleticism, songs extolling love or recalling the beautiful countryside, and sometimes snippets of humor. In some areas of the United States with longstanding diasporic communities, these performances have been taking place for several generations with the choreography and music passed down internally. In most cases, the origin of steps and music are copied from groups in the Philippines, though inevitably changes occur for various reasons, including skill levels, staging, and other contextual needs. This means that audiences—particularly those made up of community members—are usually already familiar with the sights and sounds of the folkloric shows and their combination of traditional renditions and local innovations. While many community groups use music recordings out of convenience or necessity, some feature a live *rondalla* ensemble during dances and songs associated with the Spanish colonial period or a romanticized vision of rural, agricultural life. Because the timbre of the *rondalla* is so immediately familiar to many in the Philippines and because the versatile ensemble is an adaptation that speaks to Philippine history and ingenuity, an examination of *rondalla* offers rich opportunities for understanding creativity in the diaspora.

The *rondalla* is a music ensemble made up of plucked and strummed stringed instruments, though other instruments may be added as needed. This is particularly true in the Philippines where larger school ensembles almost always use a drum set. The drums are not favored in diasporic *rondallas*, partly because they are not needed for folkloric dance accompaniment. Practical considerations for the exclusion of drums also includes their lack of mobility and their volume.

Instead of drums, the rhythm section of the *rondalla* is made up of guitars and one or more string basses (or bass guitars if the double bass is unavailable). Much of the *rondalla* repertoire from folk to popular is in meters of 2, 3, and 4, and the rhythm section provides this temporal foundation along with chordal harmony. Guitars are strummed or play arpeggios much of the time, and the bass is usually plucked rather than bowed. The melody and harmony producing instruments are the *bandurria, octavina*, and *laud.* Some past *rondalla ensembles* also had the low range *mandola*, but the instrument itself is no longer common and thus rarely used. An energetic feel and bright timbre produced by steel strings and the tremolo technique of strumming rapidly up and down with a plectrum characterize the *rondalla* sound. The typical *rondalla* instruments are as follows:

Figure 1. (l to r) octavina and bandurria. Image courtesy of Christi-Anne Castro.

Importantly, the word *rondalla* does not connote a single style of music, as *rondalla* groups in the Philippines and abroad frequently play folk, popular, and art music. Traditional music genres in *rondalla* repertoires include *jotas*, polkas, *pandanggos* (from fandangos), *paso dobles*, *haranas* (serenades), and folk songs.

Rondalla in the Philippines

The *rondalla* instruments came to the Philippines during Spanish colonization (16th to 19th centuries), but soon they were being made locally. The domestic versions vary from their predecessors in small ways. For example, the Spanish *bandurria* is slightly larger than its Philippine counterpart.

1. *Bandurria/ banduria*: the *bandurria* is the primary melodic instrument of the ensemble, though if there is more than one, bandurrias may also play harmony; a higher pitched version of the instrument called the *piccolo bandurria* is rarely used and is more difficult to purchase.

2. *Octavina*: the *octavina* is a guitar-shaped instrument tuned similarly to the *bandurria* but with a range one octave below; it is often used to play harmonies and countermelodies, though it is versatile enough to play melodies and even accompanying arpeggios; if the *octavina* is playing the melody, the *bandurria* may double this an octave higher or play an ornamenting line.

3. *Laud*: Similar to the *octavina* in tuning and range, the *laud* is pear-shaped and may have either f-holes or a round-hole.

4. Guitar: different groups make use of acoustic or classical guitars, depending on the preference for steel versus nylon strings; guitars provide chordal and rhythmic accompaniment.

5. Bass: groups usually use an upright bass (plucked) or a bass guitar to provide a harmonic and rhythmic foundation for the music but remain recognizable as variants.

In their earliest iterations, *rondalla* ensembles were small and informal groups of men who played on the streets, serenaded at homes, or served as bands to accompany dances, much like the Spanish *comparsas* or *estudiantinas* from which the ensembles originated. By the early 20th century during US colonial rule, professional bands and well-organized amateur ensembles became commonplace and women frequently participated. Filipino *rondalla* musicians such as those of the Comparsa Joaquin (1905-1913), traversed the seas on luxury ships and toured around the US, while amateur groups such as the Manila Yellow Taxicab Rondalla (founded 1904) and college groups performed at home. During that same time period, well known composer and conductor Antonio Molina formed the first symphonic *rondalla*, blending *rondalla* instruments with orchestral ones (ibid.) and playing new art music compositions (Rubio 1978, 2258).

Schools, colleges, and universities have been important sites for *rondalla*, and the ensemble has been promoted both because the sound is pleasing and because the ensemble is considered to be local rather than imported. Furthermore, the instruments are cheaper and more easily accessible than brass wind instruments or violins. The virtuosity of young players is matched by team spirit and many fine performers have developed within the Philippine K-12 school system.

Support for *rondalla* also stems from national-level institutions such as the Cultural Center of the Philippines (CCP) and the National Music Competitions for Young Adults (NAMCYA). The Artistic Training Division of the CCP holds workshops for non-beginners that culminate in a concert, while NAMCYA's master classes, workshops, and competitions for children, high school, and college students have become focal points for learning *rondalla*. In addition, the National Commission for Culture and the Arts has sponsored the International Rondalla/ Plucked String Festival every four years since 2004 in tandem with different city and provincial governments in the Philippines to not only promote *rondalla* but to enrich local economies as well.

Rondalla in the United States

The earliest rondalla ensembles in the United States sprang up as recreational groups by and for Philippine workers in Hawai'i and the Pacific northwest. Julian Yorong, who put together an eponymous rondalla, recalls that "there were a lot more rondalla groups in the old days, because way back then, in the 1940s, there was no TV, just music for entertainment" (Harada 2005). It took several decades for rondalla ensembles to gain footing in the mainland US and attain some level of longevity. This was made possible through connections with existing community groups. For example, in San Diego, a rondalla group made up of members of the folkloric dance groups PASACAT and Samahan was established in 1980 (About PASACAT 2020; About Samahan 2020). The musical ensemble developed under the guidance of Bayani Mendoza de Leon. In 1992, de Leon also participated in the formation of the University of the Philippines Alumni & Friends Rondalla, a standalone performing group based in New Jersey (About the UPAFR 2020). Meanwhile, the Iskwelahang Pilipino Rondalla of Boston formed in the summer of 1986 as part of the Iskwelahang Pilipino cultural school. Michael Dadap, a Filipino classical guitarist and the artistic and music director of The Children's Orchestra Society in New York, served as the first teacher and musical director of the ensemble (IP Rondalla History 2020).

Figure 2. Promotional poster for the IP Rondalla of Boston during its 2018 tour to various cities in Canada. Image courtesy of Christi-Anne Castro.

Not long afterwards, The Rondalla Club of Los Angeles began in 1991 through the work of *rondalla* maestro and composer Nitoy Gonzales and his son, Leonilo Angos, both formerly of the Bayanihan Philippine National Folk Dance Company (*Rondalla Club of Los Angeles* 2020). Since then a number of other *rondalla* ensembles have emerged throughout the United States and Canada that nurture a sense of tradition while ensuring the relevance of the musical ensemble for future generations.

Children's Rondalla Ensemble Performance, 2003-09-07
UCLA Archival Collection: AFAMILA
File Name: Festival of Philippine Arts and Cultures 2003 - San Pedro, CA - Performance 18
Time Code: 00:32:30
Length: 13 minutes
Link: https://californiarevealed.org/islandora/object/cavpp%3A17853
Description: The Filipino-American Library Children's Rondalla directed by Christi-Anne Castro performs on the Generations Stage at FPAC.

Bibliography

Cultural Center of the Philippines. 2020. "CCP National Rondalla Workshop 2020." Accessed July 22, 2020. https://www.culturalcenter.gov.ph/events/workshop/ccp-national-rondalla-workshop-2020/details

Harada, Wayne. 2005. "Rondalla Perpetuates Filipino Music and Culture." *Honolulu Advertiser*, November 18, 2005. Accessed July 22, 2020. http://the.honoluluadvertiser.com/article/2005/Nov/18/en/FP511180308.html

Iskwelahang Pilipino of Boston. n.d. "IP Rondalla History." Accessed July 22, 2020. https://home.ipbahay.org/history-2/

PASACAT Philippine Performing Arts Company. n.d. "About PASACAT." Accessed July 22, 2020. https://pasacat.org/history

Republic of the Philippines. Office of the President. National Commission for Culture and Arts. n.d. "136 Scholars of the 1st Rondalla Music Camp." Accessed July 22, 2020. https://ncca.gov.ph/2017/07/08/136-scholars-1st-rondalla-music-camp-head-baguio-eyes-formation-philippine-national-rondalla-orchestra/

Rondalla Club of Los Angeles. 2020. "Past, Present, Future." Accessed July 22, 2020. https://rc-la.org/

Rubio, Hilarion. 1978. "The Roving Rondalla." In *Filipino Heritage: The Making of a Nation,* Volume 9, edited by Alejandro Roces, 2256-2262. Manila, Philippines: Lahing Pilipino Publishing.

Samahan Filipino American Performing Arts and Education Center. n.d. "About Samahan." Accessed July 22, 2020. https://samahanarts.org/about/

University of the Philippines Alumni & Friends Rondalla (UPAFR). 1995-2020. "About the UPAFR." Accessed July 22, 2020. https://www.upafrondalla.org/upafr.html

Further Reading

Back, Douglas. 2001. "The Philippine Rondalla." *Mandolin Quarterly*: 14-17.

Brennan, Philomena S. 1995. "Philippine Rondalla in Australian Multicultural Music Education." In *Honing the Craft: Improving the Quality of Music Education: Conference Proceedings of the Australian Society for Music Education, 10th National Conference,* edited by Helen Lee and Margaret Barrett, 54-57. Hobart, Tasmania:Artemis Publishing.

Culig, Edna Aurora C. 1995. "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities." MA thesis, University of the Philippines.

Culig, Edna AC. 2004. *Rondalla Arrangements of Filipino Pieces*. University of the Philippines Press.

Dadap, Michael. 2007. *The Virtuoso Bandurria*. Dumaguete City, Philippines: Unitown Publishing House.

De Leon Jr., Felipe M. 2011. "The Roots of a People's Art: The Philippine Rondalla." Paper presented at Cuerdas Sa Pagkakaysa: 3rd International Rondalla Festival: Plucked String Music: Tradition, Change and New Directions, City of Tagum, Davao del Norte Province, Philippines, 12-19 February 2011.

Parnes, Samuel Will. 1999. "A History of Filipino Rondalla Music and Musicians in Southern California." PhD diss., University of California, Los Angeles.

Rockell, Kim. 2012. "The Philippine Rondalla: Recreating Musical Heritage in Contemporary Australia." PhD diss., University of Canterbury.

Further Listening

Bayanihan Philippine Dance Company. 1991. *Monitor Presents the Bayanihan Philippine Dance Company*. [New York]: Monitor Records, MCD 71322, compact disc.

Buena, Bert. 2002. *Rondalla Musicale*. [Manila, Philippines]: Dyna Music, compact disc.

Iskwelahang Pilipino Rondalla of Boston. 1995. *Crossing Over*. USA: Iskwelahang Pilipino Rondalla of Boston, compact disc.

Juan Silos, Jr. & Rondalla. 1958-2015. *Philippine Folk Dances, Volumes 1-15*. Quezon City, Philippines: Villar Records, 15 compact discs.

Sayaw Philippine Folk Dances. 2004. Quezon City, Philippines: Vicor Music SCD-179, compact disc.

CHRISTI-ANNE CASTRO (Contributor) received her PhD in ethnomusicology from the University of California, Los Angeles. Her monograph, *Musical Renderings of the Philippine Nation* (Oxford 2011) explores the role of music in nation-building during the 20th century. Castro is associate professor and chair of the Musicology Department at the University of Michigan, Ann Arbor as well as co-editor of the journal *Music & Politics.*

CHAPTER 7

An Interview with Patrick Tanega and Will Simbol: Rondalla and PCN Musicians

INTERVIEWED BY MARLO CAMPOS
WITH ELEANOR LIPAT-CHESLER AND MARY TALUSAN May 29, 2020

WILL SIMBOL (Interviewee) For 25 years, Will Simbol has studied indigenous *gangsa*, *kulintang*, and *rondalla* musical traditions of the Philippines as well as contemporary western woodwinds, keys, and strings through his life. Having served as a studio session player, musician with the *Rondalla Club of Los Angeles*, musical and education assistant with Yo-Yo Ma's Silk Road Project, as Faculty for the Harvard Arts and Passion Driven Learning Institute, Founding Creative Director for the Himig Kawayan Bamboo Orchestra, and as Director of Education for the Brooklyn Philharmonic, Will continually explores the intersection between music, history, and empathy.

PATRICK TANEGA (Interviewee) began his rondalla journey in 1990, playing regularly with Tagumpay de Leon and Nitoy Gonzales in the Fil-Am Rondalla. By 1994, he was ready to join the Rondalla Club of Los Angeles. Serving as the Chief Operating Officer, Mr. Tanega's roles include community interface and talent outreach. The only Rondalla Club member born in the 70s, Mr. Tanega bridges the gap between senior and junior members of the group, helping to advance a new era of rondalla music in California.

THE RONDALLA CLUB OF LOS ANGELES (RCLA) was formed in 1991 in Los Angeles through the efforts of the late Nitoy Gonzales, former Rondalla maestro of the famed Bayanihan Dance Company from the Philippines; Leonilo "Boy" Angos; and Tagumpay "Pi" M. deLeon. RCLA is widely recognized as one of the leading rondallas in the United States. It has been a familiar fixture in the Los Angeles Pilipino community, performing in celebrations like fiestas, weddings, and other civic and social events. Combined, RCLA's four core members have over 140 years years of exceptional rondalla playing experience between them, having toured, performed, and educated extensively.

Note: This interview transcript has been edited for length and clarity.

Marlo: When you guys joined RCLA [Rondalla Club of Los Angeles], was PCN [Pilipino Cultural Nights] something that you guys knew you were going to do? Or was that sort of like a test that Uncle Pi [Tagumpay de Leon] had, "Hey you guys are new, we're going to do PCN."

Patrick: When I first started playing *rondalla*, it was back in 1990. There was a group in LA, called the Fil Am Family Cultural Group. They were led by Tita Betty [Friese]. They're based out of Alhambra, but they held their rehearsals in the Eagle Rock area, [where] at the time, there was a large Filipino population. Still to this day, but not as much as the early '90s, I began playing *rondalla* music there in the context of folk dance. We would accompany some of the folk dancers in all aspects of their performance. PCN—at the time, there were only a few. My earliest recollections were PCNs that were part of high schools. One

that stood out most was Bishop Amat High School [in La Puente, CA]. Some of the dancers in that Fil Am group were students at that school. so they brought over the *rondalla* aspect to their cultural night.

Things didn't really pick up on the PCN front until maybe the late to mid-late '90s, when it started to be more commonplace for high schools, particularly colleges and universities to put on these shows. There was a lot more emphasis on folk dance back then. *Rondalla* groups and other ethnic musicians were in demand I'd say. The number of musicians was very limited, so we'd have to spread ourselves thin. Sometimes we have to decline playing because there weren't too many of us.

After the 2000s there began to be a movement of college students that wanted to learn to play. They'd have workshops and we'd have our hand in that a little bit, but it's something that's hard to sustain, I think. Especially with *rondalla*, there's an extremely high learning curve. If you don't see results right away, you tend to get discouraged. Whereas when I was learning, I already had a guitar background, so that that helped immensely. You have to be a certain type of individual to want to play this type of music, because I've tried to get a lot of my friends who also play guitar into it and they just didn't see the need for this, or it wasn't enjoyable for them. Over the years, I've come across individuals like Will [Simbol], for instance. I saw that he had great interest. We took him under our wing, and we helped him to develop his sound, his technique. Just [so he could] continue this on his own, independent from us. Originally, he was based out in California, from Cerritos, but he moved to New York back in 2012, 2013?

Will: Yeah, 2012. It's been a while now.

Patrick: Going back to what I've seen from PCNs, I think the peak was from the mid '90s to just about five years ago. PCNs—they embody a lot of different components from the cultural folk dance aspect. Then there's also other arenas such as talking about current social issues and tying one's history to the current state of things. PCN, itself, has evolved since my earliest recollections when it was just purely folk dance. They've intertwined the story component and other forms of dancing like modern hip hop dancing. In recent years, they've tended to promote k*ali*, *eskrima*, the Philippine martial arts. That goes hand in hand with the *kulintang* and how that has been popularized and been brought to people's attention.

But as far as *rondalla*, I think they plateaued in terms of interest. I don't see too many people wanting to learn, but when I do encounter somebody, I always make sure to take the time. Like Will said, "pay it forward, give back." I've been playing for 30 years now. I could look at someone who's playing the *rondalla* and I could see that they are dedicated. They've taken the time to actually try and improve and learn as much as they can, because it really takes a certain type of individual to want to continue and play this type of music. Even with all the available resources now. I mean, there's a video for everything on YouTube. I'm glad to be part of this project. So, thank you.

Marlo: What are some of those struggles with trying to work with a college group or a high school group on a PCN? Let's say they come to you [and] they want you to play a certain dance. The way they want it to be done. Let's say we're going to do a song about the alphabet. It's supposed to go "A-B-C-D-E-F-G" all the way through the alphabet. This group comes along and says, "Hey, we want to do a dance about the alphabet, but we want it to sound like this, A-B-C-D-X-Y-Z-L-M-N-O-B." As *rondalla* artists, do you ever struggle with, "should we do it that way or should we just shut up and do it the way they ask?" Or should we step in and correct them and say, "Hey, that's not the way the song goes."

Will: Actually, for PCNs one of the things I made a few years before I moved to the East Coast was a guide, a pamphlet flyer that we sent to groups ahead of us showing up for rehearsal. It addressed those same things. Some of it was just musical. Some people aren't particularly musicians in the recording they were rehearsing to. Sometimes it gets louder and then they interpret that as faster. They play faster, faster and we're like, "dude, it's the same tempo." We don't just play *rondalla*, we do *gangsa* and *kulintang* too for PCNs. I think one of the problems for those is, for example, they'd say "We're doing *salidsid*," and we see it and hear the recording, and then we're like, "that's *uyauy."* That's just a wrong name, so that's an easy fix. I'd say that's a good learning or teaching moment… Those things will happen, and we prepare them emotionally for that when we show up.

The people in PCNs, most of which are not going to be professional creatives, they're not going to be dancers and folk dancers and this is their first dip into it. I think we're very sensitive to the fact that we want to keep people motivated and hungry, but also give the tools to do it as well as they possibly can. Something to say is, "Hey what if we keep the same tempo. That backbeat is going to be the same. The music is going to sound different than you've been practicing to, but the tempo is there. Let's just run it a few times so you guys are comfortable, and you guys can record us now so that you can get used to it before the show comes." Usually, they're pretty accepting of that kind of situation. *Rondalla* gets tricky because it's melodic, and we can't just stop at a weird spot. We were able to adjust, and do halves and stuff like that. I think that our go-to gripe before was a seventeen and a half count request.

Marlo: [Laughter] I know [what] you mean.

Will: Yeah, and we're like seventeen and a half? We can't guys. Can we do sixteen, can we do eight? Seventeen will do. The half is the hard part.

Marlo: Ever put your foot down?

Will: I think it's being mindful of that and also just being gracious to our hosts, especially the younger people that are in charge [who] are still developing their sense of self and their sense of agency with this. The last thing we want to do is come in and trounce on them, you know what I mean? We want to be more empowering. If we can help people learn more, and be more critical and be more knowledgeable in the way that they feel good about it, why not? Our hard line is when it's just flat-out inaccurate, where it's just way too far. There's always a tension… between innovation and tradition that you're always negotiating, and the question is, who's the gatekeeper? Who determines what's acceptable in those innovations? With *kulintang*, the most common thing is *singkil*. Do you do the Maranao parallel slow *singkil*, the actual old school *singkil*? Or has the Bayanihan version been done enough times for long enough that it's not the original but it's become its own thing that's now become its own tradition? I think the same goes with even *rondalla* like *subli*. That's Papa Nitoy's [Gonzales] song, right Patrick?

Who's the gatekeeper? Who determines what's acceptable in those innovations?

Patrick: That's what I understand to be, yeah.

Marlo: I heard there wasn't any melody.

Patrick: There was a drum.

Will: Just drumming.

Marlo: Castanets.

Will: But it's been done for forty, fifty years now. Now it's a tradition, officially. Now it's accepted as part of the scene. I think as long as people are aware of what they're doing, they know it's conscious, it's not rote - "this is what's correct because it is, because I said so," kind of thing. I think it's just part of culture growing.

Marlo: For both of you, do you get a lot of students or younger people, or even older people coming up to you saying, "Hey I used to do this," or "You guys should do this song." There aren't a lot of us *rondalla* musicians here in America. I think when the elders see us, they get surprised. When I was in high school, you guys were my *rondalla* when I was in Bosco. I went up to you guys and my first question to Patrick was, "Hey is that tuned like a guitar?" I'm sure you get that all the time. But do you ever get sick of it?

Patrick: No, I don't get sick of it at all. I actually welcome the interaction and the questions. I'm always willing to lend a helping hand. It takes a lot to actually just go up to any musician and ask them about their craft. What are these things and how are they tuned? What do you play? Can you play this song? I'm receptive to having those conversations.

Rocksteady Rondalla at *Manila2MacArthur* concert on June 9, 2019 at MacArthur Park, Los Angeles. Image courtesy of Mary Talusan Lacanlale.

Marlo: Where do you guys see Filipino American *rondalla* tradition in the future? So we've got RCLA, we got my *rondalla* - Rocksteady Rondalla, there's few dance companies that have their own. Do you think there'll be more groups like us coming out? Do you foresee the younger generation picking this up?

Patrick: Based on the current landscape that I've seen on social media, it seems like there's still interest in *rondalla*. There are other groups that are better suited to facilitate that. They have a program in place. They have sheet music at the helm. They have good leadership. They're able to implement whatever system they've learned on in the past, and they're keeping the tradition alive. I think the difference with Rondalla Club of Los Angeles, is that we weren't really founded for instruction or to teach. It's just more of keeping the art form alive and having a performance platform. We don't re-

ally have a program, we don't have a regimen, we don't even rehearse, honestly. We just discuss what songs we want to play. It's all independent study. Once you have the tools and the technique, you have all the resources available and you just take it upon yourself to learn what you can. For instance if I want to learn a song, I'll search whatever I can find on the streaming services or YouTube. I'll listen to various versions of the song, because I know there's a lot of different interpretations of a piece.

Current groups have sheet music and arrangements. They're mostly tabbed arrangements. Those were penned by Uncle Pi, or Tagumpay's brother. That still lives on and a lot of groups use that as their resource. It's good because it gets people learning right away. They hit the ground running, *rondalla* the first day. The only issue that I see down the line is that that's like their crutch. It limits them as to what they can actually play. In Rondalla Club we don't have any set arrangements. We don't have any set melodies. Everything is fluid and dynamic. It won't sound the same from one performance to the next. We all have a general sense of the melody and the song structure, but we have our musical liberties, interpreting it how we see fit for any particular occasion. I think that's what separates Rondalla Club from 99.9% of the groups. There are a lot of groups that use the same arrangements, like literally, the same arrangements. The other groups have a similar program in place where they have defined parts. You'll have your *bandurria* I, your *bandurria* II, your *laud*, and your *octavina* part. That's all they play.

Because there weren't so many musicians around at the time when I was learning, it contributed to how I developed my playing style. My *rondalla* playing style is really guitar-centric in that I think guitar is probably the most important instrument in the ensemble. It has the ability to change the mood, the feel of the song, just by the types of chords you play, how you're strumming. I don't have a strict melody that I play. Because there were so few of us, I incorporated playing both melody, harmony, and counter melody in my style. I do a lot of double stops and a lot of ad libbing and improvising within the context of the song. But going back to how other groups are moving forward, there are other groups that have the system in place to perpetuate the *rondalla* tradition in America. I really just leave it to them because that's not our forte. It takes a lot of time and dedication to work on your craft and play this type of music. It's not easy by any means.

It takes a lot of time and dedication to work on your craft and play this type of music. It's not easy by any means.

Marlo: Well, it makes you guys unique too, because you guys aren't part of a dance group. You're just your own band. I think that contributes to the quality of the music. You're not tied down to someone's choreography.

Patrick: The reason for that is because there were so few musicians. At the time, a lot of the musicians were from the Fil Am family cultural group. We wanted to have an independent group of musicians that could stand on their own and be able to provide *rondalla* services wherever it's needed and requested. I think we've accomplished that.

Will: It wasn't until later on that I started thinking [about] a pedagogy and how we learn. Patrick is right, with RCLA there's no lessons. The deal with my generation, it was basically just keep up and stay out of

the way. Our running joke is Manong Boy [Leonilo "Boy" Angos] doesn't talk to you until he thinks you're pretty good already. Then he'll talk to you and be your buddy. I think that determines the future. We've seen so many traditions [where] some become re-creations, reenacting culture, versus being an active, live, developing culture. I think the danger for *rondalla* is that it becomes rote. It becomes repetition; here's your repertoire, here's your arrangements, here's how it goes. What keeps it alive is innovation, but it has to be innovation from the language; you have to actually know what you're playing. We've seen some people try to innovate, but they weren't *rondallistas*. They were guitarists that just picked up a *bandurria* and kind of plunked it out. They don't sound like *rondallistas*; they're playing guitar licks on a *bandurria*. It's not the same thing, it's a different language.

Marlo: You can sniff it out.

Will: Yeah, it's like an accent. On the West Coast, in New York too, there's a lot of Uncle Bayani's [Mendoza De Leon] groups. His arrangements go around. Mike Dadap has his own Boston corner that spread a little bit; there's those arrangements too. The way RCLA plays is by immersion. It's like we all know the story, then every time we tell the story, it starts and ends the same way. Then the improvs - how I do the voice, my phrasing, that all changes. Sometimes we're really cooking. Somebody plays a lick, you're like, "Oh that's new." You're in the middle of a gig, you're feeding off each other. If the dancers are really going you're like, "Oh snap, okay here we go!" The fun part for me is that spontaneity. We're speaking a language. As opposed to playing at the same time, we're playing together, which is what I love.

With the arrangements - the benefit is that you get as many people playing as you can. There's definite importance of having that as part of the spectrum of what's out there, [to have as] many people get the instrument [in] their hands, get them to play, make it accessible and not so scary. I think the downside is sometimes you get a smaller group, and by virtue the group is, "Let's put our best players on *bandurria* I because *bandurria* I has the melody. If everybody falls apart, as long as the melody is there we can get by." If you're next tier, you go to *bandurria* II. That hierarchy is unique to those arrangements. That's not how we [RCLA] think. It's more like a jazz combo with roles as opposed to a hierarchy.

I've met a lot of people who think of guitar and bass as a throwaway. Like, if you want to be in the group but you can't play, we'll put you on bass. But if you look at the best Bayanihan recordings, you look at the best Tan Brothers recordings - what separates a good from a great *rondalla* is a rhythm section. As Patrick was talking about, that guitar and bass are really driving the feel. That's what separates some of ROFG's [Ramon Obusan Folkloric Group] best recordings. They have some lead players who can do some crazy fast kind of things. But then the rhythm section is kind of just plodding along and sometimes they're fighting about the tempo. That's what pulls them down to pretty good. That's one big pedagogical thing that's been influencing the music.

Talking to friends who are in Chinese classical music, their repertoire is very standardized and very rote. If you're good, here's what you play and here's how you play it. In the Philippines, [*rondalla* is] its own animal, it's different from playing here. They're playing pop music, Western orchestral things on *rondalla* instruments. I was playing in Jersey for a *kulintang*, then there [were] some people from a group in Jersey playing for *rondalla*. They play the De Leon arrangements... they're Tatlong Rondalista, based in Jersey. I started jamming with them. What was really cool is that they're the same kind of approach as RCLA. It's like talking to somebody else that speaks the same language. I've always heard the same guys [RCLA] playing, so to have a fresh take on it was really cool. I'm still learning right now; it's been really fun.

Marlo: Any advice for musicians in the future watching this? And how did you guys feel when you found out that my *rondalla* was out there doing PCN too?

Patrick: Advice for someone that wants to learn *rondalla*: immerse yourself in it, don't just limit yourself to one aspect of it. Learn the whole ensemble. Start with [learning] guitar and one of the main instruments at the same time. That way you get a global view of *rondalla* as opposed to [being] on *bandurria* forever. If you approach the *rondalla* by learning a complete piece, from *bandurria* to *octavina*, guitar, bass, learn the entire song. Don't get discouraged, because it has an extremely high learning curve. Just keep at it. Go as slow as you have to go. Take baby steps along the way. Have achievable short-term goals. Maybe learn a section of a song a week - everyone has their own pace. Try to look at all the resources that are out there and reach out to other people that have similar interests. It helps to have a jamming buddy or a group to play with. The more you practice together, the more complete the sound will be. I think that'll help speed up the growth for everybody.

When I found out Rocksteady emerged onto the scene. I was elated, actually. For a long time I felt like, "Am I the youngest person that is interested in keeping *rondalla* alive?" It's good to see, Marlo, that you've emerged as a leader in the community for this style of music. Honestly, there aren't a lot of us, especially compared to some other groups; there's a plethora of *mariachi* groups in L.A. I wish there was the same enthusiasm for Filipino *rondalla* because it's unique, it's our own, and it has this special sound. Once you hear you get hooked. I got hooked and I'm still hooked. I'm glad you came onto the scene and started your own group because there really weren't too many groups out here, especially in southern California. It was just us [RCLA], Pasacat, and Samahan San Diego. The more groups there are, the increased number of musicians there will be in the community. I think there will be healthy competition. We'll push each other to become better. We're hoping that you stick around. It takes a certain type of individual to want to play this music and you're one of those Marlo. I'm glad you're here, along for the journey.

Will: I think it's great! I agree with Patrick. I think the danger comes when people think of something artistic like sports. There's no pecking order. It gets richer and richer, the more people that are part of it that understand and appreciate it. As Patrick said, it just makes everybody better and it pushes everybody. All across the board it's nice to have a scene.

Marlo: Well, I hope you guys know that Rocksteady Rondalla was born out of RCLA. I hope we can continue to light the fires of future musicians. So, thanks again guys. Maybe we can have more conversations in the future, let's get more people talking about PCN.

Patrick: You're welcome. Glad to come together so we could set the tone for the future. We'll just keep doing what we do, alongside you. We'll just keep identifying those individuals that possess that *rondalla* gene, I'll call it. Once that bug bites, it consumes you and you just have to do all you can to be the best version that you can be.

[Eleanor and Mary jump in with more questions.]

Eleanor: A lot of this PCN repertoire is so basic to you guys because you're the session musicians. You're on the front lines of the schools at all their rehearsals, all their shows. You're in a really unique position to have an overview.

Patrick: We've seen it all.

Eleanor: Yeah. Can you lay the landscape for those of us who don't have this inner knowledge that you have? What are the most popular requests? Any kind of patterns, deviations, or trends that you've noticed in the past decade or so?

Patrick: Regarding *rondalla*, the number of dances that you're asked to perform on any given PCN has decreased because they have to make time for other aspects of the show that they want to showcase. As a result, *rondalla* music has dwindled, the requests have dwindled, and they're not as picky with the music. We could honestly play anything and they're happy with it. It's in contrast to the mid to late '90s when a lot of Philippine dance groups were big back in that time, like the '80s, '90s. A lot of the people putting on these preset productions, they actually had dance training. They actually know the music; they would specify what they are asking for and they would be our harshest critics.

Will: In terms of how the landscape has changed, the understanding of a non-homogenous Filipino has been helpful. Especially [in] the later '90s there was much more hearkening to try to create that, "here's what *the* Filipino is." Now there's much more acknowledgement of the one hundred twenty-seven some odd ethnolinguistic groups. How many people discovered their own ethnicity from being in a PCN? They just thought it was Filipino. It turns out you're Bicolano or whatever. That's cool. Connecting to groups that are specific to the region, with BIBAK (Benguet, Ifugao, Bontoc, Apayao, and Kalinga) as a resource. There was a danger of veering off. It was like minstrelsy, for a hot second, that we were afraid of. There's that danger of putting a Western eye to ourselves and realizing that these cultures aren't ours to take and make what we want with it. It would be great to have a toolkit, like here's this basic approach [of] how to look at dances and how to look at what is "authentic," or just have a global understanding and a bird's eye view understanding.

There's that danger of putting a Western eye to ourselves and realizing that these cultures aren't ours to take and make what we want with it.

When the dance groups were gigantic, a lot of the first wave was Bayanihan-centric. The early Bayanihan folks, they went out into the villages and they made creative decisions based on what they found. There was field work and they did shows. "Here's what we've got to put on stage. We can't do the ten-hour dance. We don't know how to play that exact song; we'll try our best." It was a creative decision, and they knew what they were doing. Later generations, three, four generations down just said,

"this is the correct way. This is how it's supposed to be done." And then [they] pass it on as "I'm right. You should do it the way I told you because I'm an expert."

I think the same thing happens in PCNs. The strongest ones have that global perspective of where these different decisions were made, why creative decisions happen. Here's a conscious decision of why we represented this dance as such. The ones that have a harder time are when somebody's been in the PCN for four years and they want to be the expert. Sometimes their desire to be the expert kind of outweighs the desire to be self-critical and really cite their sources. I think that would be a huge game changer. When YouTube first came out, we thought it would get better. We thought, "Oh man, stuff is going to pass around so much quicker and better now." You don't just have bootleg VHS tapes to pass around. I don't know, Patrick. My observation is YouTube made it harder.

Patrick: I think YouTube made it harder in the sense that what you see is what you get, and that's what you should play. We've had to adjust, especially when we do our ethnic percussion component, because they're expecting this particular beat or this accent on beat number fifteen, fifteen and a half. Whereas before, they'd actually have formal dance instruction from a choreographer in a community-based group, like a Filipino folk dance group. That's been replaced, supplanted by YouTube. Everyone can reference the video, and they want to up that, to make one that's better. It becomes this game where we're going to take your dance and your music and we're going to elevate it how we see fit. Some things get lost in translation. Some things become their own thing. Take *tinikling*, for example. *Tinikling* is a relatively simple song, relatively simple dance. Typically, a minute and a half long. [It's] been transformed to…

Will: Fifteen, twenty minutes.

Patrick: It's gotten better. It's been cut down to maybe eight, nine minutes now. What do you have to say in those eight minutes that you can't say in the first minute of the dance? It's challenging, but we just adapt. I think that's one of our strengths in Rondalla Club, that we're not tied down to one particular arrangement, one particular way of playing a song. We have an open mind and we're able to accommodate requests for weird changes or shifting the song. In essence, the songs are like math and melody, right? You just have to make sure the two fit. That's our approach with PCNs and different requests for change in the music and the choreography.

Will: Modeling the humility - if we get asked a question we don't know the answer [to], being able to say honestly, "I don't know but you should talk to these guys because they come from that group, and they will probably tell you way more than we can." It's constantly being aware that we're on the same journey as everybody else. I've been lucky to learn things. Pass it on. It's only going to make it richer. If that's the spirit of PCNs as they go forward, when they're adults, and now they have expendable income and time and resources to learn more, those are the people that could come back and help. On the other end is having that humility. We've seen people say, "that's a fake one, but ours is the authentic one." Making that claim is already dangerous, right? We just try our best on the music side to back ourselves up as best we can, I guess.

Eleanor: We've been having internal debates among our own group. You've been playing for thirty or more years. Could one say that there is such a genre as Filipino American performance, Filipino American music, Filipino American Dance?

Will: Oh yeah. Sure.

Patrick: I'd like to think that, especially in Rondalla Club, we do have our own sound in that it took all the predecessors, all our influences, that we shaped and molded into our unique sound. [It] embodies our vision, particularly with emphasis on a strong rhythm section and not having a strict interpretation of the melody. We still have the ability to interpret it freely. We have a much looser sound than most rondallas that you'll encounter.

Will: For better or for worse, sometimes.

Patrick: For better or for worse.

Eleanor: Is there such a thing as Filipino American music, Filipino American dance?

Patrick: I don't see why not. I think it's a flaw to think of any kind of tradition or culture as a timeline. It's a spectrum that's constantly [in negotiation]. In ethnomusicology, there's this [concept] when the further you are from the original source, oftentimes the older traditions are preserved in a bubble. I'd say *rondalla* here sounds more like *rondalla* in the '50s and '60s. Then when you go to the Philippines, it's a different animal. It's already become its own thing by just virtue [of] growth and branching out.

I'd say *rondalla* here sounds more like *rondalla* in the '50s and '60s. Then when you go to the Philippines, it's a different animal.

Will: I answer with reservation because my fear is once that can is opened up, you can be like, "I can do whatever I want. I'm Filipino American, I've got the agency. I'm the gatekeeper." [The] question is a yes/no question but it has a qualitative answer. Yes, there is, but what will eventually in the long term stick as Fil Am stuff is to be determined. I think we're still negotiating that. I'm curious what will stick. I would advocate for anybody younger [to] put effort into understanding. Chasing a title is not going to get us further [than] just getting more lenses. I don't think perfect mastery is going to be a thing. As Patrick said, people have their own sound, and if you can trace your lineage then that's when it starts to stick and be something that seems more traditional Fil Am.

Mary: Will, I saw on your Facebook page that you studied arts organizations. Are you bringing that knowledge to promoting or growing *rondalla*, or any other Filipino/Filipino American music?

Will: A lot of my graduate work and organizational work was more questions than answers. Which is a good thing, I guess. That tension between tradition and innovation is a biggie. Institutional versus cultural and organic is another tension. Maybe five, six years ago somebody contacted me. He was a younger guy.

He was asking, "Hey, I noticed there's no national [*rondalla*] organization, do you want to make one?" I told him, if this is something that can just be like a hub and connect everybody, like a confederation, I'm all down. Let's do it. If this is another - "Let's start listing officers and say who's the best"...I'm like, argh. We have enough of those. I, personally, don't see a national authority, or a large-scale authority as being an answer… Arts organization helps from the place of strategic planning and knowing how you pass on institutional knowledge and cultural knowledge. I think that's very valuable. But establishing any kind of pecking orders, [are] generally less or not so productive. As we've seen in California, how many just came and went because they were dependent on one person? They were built around one person's persona and aura. Versus saying, here's what we believe in. We're trying to get more people who believe in it too, and we're going to try to connect to do that.

Mary: I feel the same way, that it's more about sharing and supporting each other and growing it and seeing where it takes root in a variety of ways, rather than this sort of hierarchy that validates one group over the other. We're just really interested in all facets of Filipino American cultural production and performance. The organization side is interesting too, and something to think about.

Would you mind rewinding, though, just for the record and giving us your background? I don't think we really talked about your educational background. I already know that we all met at UCLA, but maybe if you could just elaborate from your perspective. It was a really special time, by the way, when we were all there. I'm not sure it's ever happened again, where we had so many artists and people studying the arts at UCLA.

Patrick: It's funny that you mentioned that Mary. It was like the golden era in Philippine arts, Philippine music during our shared time there. When I was a freshman and started in '93,

I was part of the first ever Philippine *rondalla* group at UCLA. Probably a bunch of stuff in the Samahang archives on that. We did all the *rondalla* music for PCNs during my time there. From '94 which was the Wiltern PCN, then the next year after was at Pauley Pavilion. Randall Park was in that PCN 1995.

I started off as a bio major, and I don't think it was for me. I eventually settled on an anthropology major and I finished a B.A. in anthropology in '98 with no intention of teaching or being an anthropologist. I just felt at home with that major, and it embodied all the values and things that was, basically, me. It was an amazing group of musicians - Uncle Pi's eldest son was there; he was a student alongside me - Lakan [de Leon]. He was part of that *rondalla* as well. After we left, it all fizzled out. I tried to pass along all the steps of how to keep it going. But as I mentioned before, it has an extremely high learning curve. Everyone was discouraged. They weren't seeing results. They just got disinterested and moved on to other things. I met all the musicians; I met you, I met Eleanor. The first time I met Eleanor was when Usopay Cadar was teaching. I crashed their class because Joel Jacinto from Kayamanan Ng Lahi said Usopay Cadar was going to be teaching a class at UCLA. I asked permission and I just attended one or two sessions. It was a great experience. I was interested in learning *kulintang* music at the time. It was amazing to have someone of his level and his artistry to be within reach and accessible. I took advantage of that. It was just like the perfect storm. You know, it's hard to replicate that.

Will: My first exposure was when I was in elementary school. My brother was at Whitney High school, which is seventh through twelfth grade. He was in their PCN. The first time I heard any of the music was there. *Rondall*a was just taped back then. So many people went from Whitney to UCLA and then KNL

[Kayamanan Ng Lahi]. There's that kind of chain. Alumni came back and helped play the music, like Ben DeGuzman and others. The first time I heard a *rondalla* live was when I saw RCLA playing at Kapistahan [Grill]. I was like, holy crap, that's what the instrument looks like! I asked my mom, "when [you're in] the Philippines, can [you get] me a *bandurria*?" She was like, "I don't even know what it is [or] where to get it." We're Pampangan - it turns out there's a whole row, a whole street of just a bunch of makers.

Before the *rondalla*, I was a much stronger saxophone and piano player. I played some guitar and bass, but like garage band kind of stuff. Then I did PCNs in high school. I guess there's a point when they saw that I could carry some tunes on the instruments. My first big gig was a UCI PCN. I don't remember what year, but it went from like zero to holy crap. I lay low and absorb as much as I can, learn the language and play. I luckily stayed afloat… *Rondalla*, it's easier to become a *rondallista*, like a legit *rondallista*. If you can play, you're in. I think Guru Danny was always the one to say, if you don't speak the language, if you're not from the village, improvising on the *kulintang* is not something you can just do. You can't just play gibberish, right? And then seeing the Wandags play *gangsa*, I absorb as much as I can from them.

I think everybody else in RCLA had some kind of lineage, and I kind of felt like the odd black sheep out. Everybody had an awesome instrument because you knew somebody. Patrick - his *octavina* was given by (Mong Jerome). It's a badass old school instrument. The younger guys had tortoise shell picks. We were talking about frustration about the newer instruments, that the tradition will die in America because our instruments - the quality is degrading. With globalization, the makers don't have a market for it the way they used to. When the quality goes down, it's kind of a tourist market. That's why Patrick and I started a project to learn how to make instruments. We spent a long time. It just started from studying three *laud* in terms of guitars and mandolins, and then realizing that you have to go back to the oud in the construction.

Patrick: Show the instrument we made.

Will: Here's my own personal *octavina*.To our knowledge, this is the first *octavina* designed and made in the Western Hemisphere.

Mary: Wow!

Will: Thanks! It took nine years from studying to finishing. In 2012 I got a job with the Brooklyn Philharmonic, so then I moved to New York. Then Patrick and I were doing all the building in Montebello. We have a mentor, Ray Verona, who was a Fil Am luthier in Virginia. He builds mandolins and guitars and he's a genius. He's been such a great person to bounce off of. I end up with this little brother relationship where I'm the scrappy musician who's interested in engineering, and he's an engineer who's a musician too.

My hero was Tito Rene in Kansas City. We played a gig in Kansas City and I played with him. He was an amazing *bandurria* player. His instrument was one hundred, two hundred years old. It had tortoise shell and elephant tusks or something. We studied all the instruments we loved and tried our best to learn. Then with Ray I designed this [shows instrument]. The bracing pattern is different. Filipino instruments are latter-braced. Mine, I have an "A" bracing. A work-in-progress. My goal, eventually, is to share everything we learned for free. The more builders we have, the more the tradition can continue. Also, with local woods - it wasn't until after I started building this that I discovered that locust is the closest we can get here to *langka*. Locust sounds great, but I did mahogany.

Right now, we're building a banjo *octavina*. I love the turn-of-the-century *rondalla* that's not out there. There's a lot of Black Americans who ended up settling in the Philippines. Like the marches and stuff - Collectivista March, which is one of Patrick's best recordings on YouTube, was from a Black composer, Walter Loving. To find out there were Filipinos and Fil Ams in the United States in the '20s doing the chitlin circuit, playing jazz on *bandurrias* and banjo *octavinas*, that's my interest right now. That's why I'm building a baritone *octavina*, where it's a lower-pitched fretless. It's like a trombone of the (brindalia) family.

Right now, we're building a banjo *octavina.*

Mary: That's so fascinating that you mentioned that. A good friend of mine wrote his dissertation about Filipinos who performed in the U.S. I wrote a book on the band that Colonel Walter Loving conducted, which was the Filipino Constabulary Band. I'm just thrilled that you even know who that was. There's nothing preventing you from writing this up. Is there a history of *rondalla* in the U.S.? Not to my knowledge. Sam Parnes wrote a dissertation of *rondalla* in California. But as far as a handbook, I think you guys should go for it.

Will: I had no idea. I'm so interested now.

Mary: My great grandfather was in his band.

Will: No freaking way, what?!

Mary: Yeah, that's how I approached it, through my grandfather's history. It's already with a publisher. It's going to come out next year. But I just wanted to share this with you - Uncle Pi sent this to me [shows a photo]. My grand uncle - my mom's mother's brother - he's the one here playing the bass in Uncle Pi's group. I had no idea. By the time I met him, I was thirteen. He was already much older, and then after that he went blind. We didn't talk enough about his life in California. My grand-uncle's wife used to babysit Lakan (Tagumpay de Leon's son).

Rondalla ensemble at the Philippine tourism booth, Los Angeles Convention Center with L-R Andy Tecson, Tagumpay de Leon, (late) Bienvenido Navarro (bass), and (late) Theo Alemania, 1980s. Courtesy of Tagumpay de Leon. Used with permission.

Patrick: That *bandurria* in the picture was one of the instruments we studied for our Cordas American project.

Will: And it was split wide open at the time.

Patrick: So it's good to see it during its heyday.

Will: Playing.

Mary: You guys have got to write that all up, just even like, a photo book or something.

Will: We'd love to put that out there.

Mary: Cool, do it. Do it!

An Interview with Patrick Tanega and Will Simbol: Rondalla and PCN musicians, 2020-05-28
UCLA Archival Collection: Ube Arte
File Name: Patrick Tanega Will Simbol Marlo Campos Interview Zoom Video
Length: 1 hr, 27 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209223
Description: Musician Marlo Campos interviews Patrick Tanega and Will Simbol about *rondalla* music performance and on the challenges of being session musicians for PCNs and Philippine folk dance performances. With Mary Talusan and Eleanor Lipat-Chesler.

Matag Subang Sa Bulak Visaya Harana Song with Rondalla, 2016 (Audio file)
UCLA Archival Collection: Ube Arte
File Name: Matag Subang Sa Bulak
Length: 2 mins, 22 seconds
Link: https://californiarevealed.org/islandora/object/cavpp%3A209315
Description: Matag Subang Sa Bulak, a harana song the Visayan language. Vocals: Henry Chan, guitar: Boy Angos, bass: Will Simbol. Recorded at SIPA (Search To Involve Pilipino Americans) in Historic Filipinotown, Los Angeles.

Rocksteady Rondalla performs at USC Pacific Asia Museum, 2019-09-08
UCLA Archival Collection: Ube Arte
File Name: IMG_9190USC Asia-Pacific 2019 - 1
Length: 2 minutes
Link: https://californiarevealed.org/islandora/object/cavpp%3A209196
Description: Rocksteady Rondalla directed by Marlo Campos performs the piece, "Chotis" at USC Pacific Asia Museum in Pasadena, CA. Part of a collaborative performance with Malaya Filipino American Dance Arts and Pakaraguian Kulintang Ensemble.

MARLO CAMPOS (Interviewer) was born into a musical family and has been watching Pilipino Culture Nights since the 1990s. In the 2000s he danced in the high school and college PCN circuits and later formed his own Filipino cultural band, Rocksteady Rondalla to provide music for these shows. Marlo is also a member of Pakaraguian Kulintang Ensemble, and occasionally plays with other rondallas such as the Samahan Filipino American Performing Arts & Education Center based in San Diego and with members of the Rondalla Club of Los Angeles. Currently, he is the Musical Director of Malaya Filipino American Dance Arts in Los Angeles.

part II

embodying our heritage

Samahan Philippine Arts and Education Center performance at their 34th Annual Philippine Cultural Arts Festival, Balboa Park, San Diego, CA, August 2019. Photo courtesy of May Vukotich.

CHAPTER 8

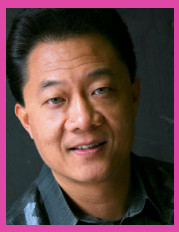
An Interview with Barbara Ele, Ave Jacinto, and Joel Jacinto of Kayamanan Ng Lahi Philippine Folk Arts

INTERVIEWED BY DARLEEN PRINCIPE

May 29, 2020

BARBARA ELE (Interviewee) co-founder and dance director/choreographer of Kayamanan Ng Lahi (KNL) Philippine Folk Arts, a non-profit arts organization, since 1990. "Barbs" is a lifelong learner of the richness and diversity of Philippine arts and culture through dance, music, and song; born and raised in Manila, Philippines, and is committed to fulfilling KNL's mission—to inspire transformation through cultural understanding and artistic expression so that we empower ourselves, our families and communities, and enrich society.

JOEL JACINTO and **AVE JACINTO** (Interviewees) are co-founders of Kayamanan Ng Lahi and have remained at the helm since the group's inception as the Dance Director/Choreographer, Program Director and Administrative Director, respectively. Along with KNL's leadership staff, Joel Jacinto, Ave Jacinto, and Barbs Ele are committed to KNL's mission to inspire transformation through cultural understanding and artistic expression with the goal to empower the group's members, families and communities, and enrich society.



Note: This interview transcript has been edited for length and clarity.

Darleen: Thank you all for being here. My name is Darleen Principe. I am a journalist and I'm also a lecturer in the Department of Journalism at Cal State Northridge.

Ave: My name is Ave Jacinto. I am the administrative director for Kayamanan Ng Lahi Philippine Folk Arts. I was born in the Philippines, came here when I was four years old, and have been in the Los Angeles area for all my life.

Barbara: I am Barbara Ele. I was born and raised in Manila, Philippines, and I'm one of the co-founders of Kayamanan Ng Lahi.

Joel: Hi, everybody. Joel Jacinto. I'm one of the co-founders of Kayamanan Ng Lahi and involved in the program aspect of the organization. Born and raised in San Francisco and came down [to] L.A., so from the Bay to L.A. is my story.

Darleen: Ave and Joel, it's been documented that your first foray into Filipino folk dance was at UCLA [University of California, Los Angeles]. Can you explain a little bit about what that experience was like?

Ave: Yes, my first experience in Filipino dance and Filipino culture in general was definitely at UCLA, and that's when I was 18. Prior to that I didn't have anything. Even though I was born in the Philippines, I was pretty much raised with no [Filipino] culture, with no participation in any cultural dance of any kind. I [first] saw that when I was 14 years old with my brothers at UCLA. So that was my impetus of actually going to UCLA—learning Philippine dance and being part of Samahang Pilipino.

Joel: For me, I just wanted to connect with Filipinos. Being superficially very non-Filipino, I wanted to connect... with Filipinos at Samahang Pilipino in 1981. That's where Ave and I met. Our meeting and our foray into Sayaw Ng Silangan, which was a dance troupe, was both defining, shaping, and really fundamental in helping us build a paradigm for the rest of our lives.

Darleen: Ave, you were born in the Philippines, and Joel, you weren't, but being part of that group, what impact did that have on your sense of Filipino American identity?

Ave: For me, it was a huge impact. When I saw my brother and Samahang perform when I was 13, 14 years old, I had no idea what Philippine dance was, how beautiful it was, how diverse it was, and how fun it was. It impacted me especially because I did not have a lot of Filipino friends in my high school. I specifically chose UCLA as my school because I wanted to be part of Samahang Pilipino and I knew that being a part of Samahang Pilipino was going to be a big role in my education, along with my learning in general.

Joel: Yeah, for me, same [as] with Ave too. We met at one of the first Filipino student club meetings at 18, so that's really young, as we now have a 20-year-old [child]. I came at folk dance not from the Filipino side, but from the Hawaiian and Pacific Islander dance side in San Francisco. I came at it from a cross-cultural standpoint already, and really came to UCLA to connect with my Filipino American side. Ave and I both have a background in Hawaiian hula. That's given us a common lens to look at our own approach into Kayamanan.

Ave: Yeah, having Hawaiian and other Tahitian dance backgrounds, I especially wanted to make sure that I did my part in learning about my own culture. That was a big impetus in continuing on in dancing while I was at UCLA.

Darleen: So, the Hawaiian, that was before you joined Samahang?

Joel: Yeah, for me, Darleen, it was before, in San Francisco. Then, when I got to UCLA, I said: "I want to learn about myself, I want to connect. I want to know what it's like to be Filipino American." Because you don't really get it actively growing up in San Francisco; you are just part of the Filipino family. It's passive being Filipino American. It was just the context around you, but not explicit. I wanted to be explicit. That's why joining Samahang and doing Filipino folk dance was an explicit purpose.

Ave: Intent.

Darleen: It's a visible sort of expression. Barbara, how did you get started with Filipino folk dance? You are the choreographer and you dance; how did you get started with it?

Barbara: Actually, my mom was the one. She went to Philippine Women's University, and Bayanihan [Dance Company] practiced there a lot. She actually introduced me to that because she was a frustrated Bayanihan dancer. She wanted to join but my grandfather was so strict. So, she said, "*Ba*, you go to PWU. I want you to dance." I started dancing when I was five, but I was doing Tahitian, I was doing ballet, I was doing—with Cora Doloroso—modeling, but it was so expensive. But when she told me about Bayanihan, she said, "Why don't you go and try it?" Of course, me, I love to dance. That's in my DNA. So I just went ahead and did training. You have to try out. You have to go through these tests and everything. So, that's how I started with Filipino folk dance, performing at 14 years old with the Bayanihan Philippine Dance Company.

Me, I love to dance. That's in my DNA.

Darleen: For all three of you, what was your primary motivation for starting Kayamanan Ng Lahi?

Joel: For me, it was to continue. The experience in the undergrad at UCLA was so formative. Not having resources, not having a *kumu hula* - and I'll pop some Hawaiian words on you too - it's this sense of *kuleana*. Kuleana is privileged responsibility. I wanted to start Kayamanan because I wanted to develop something and pass something forward that I didn't have when we were going to school at UCLA. We didn't have resources; we used to watch videos. We used to watch other performances. We didn't have anybody that could share with us a strong culture, or deep culture. I wanted to serve, as well, so that was my approach to Kayamanan.

When I got to UCLA, I said: "I want to learn about myself, I want to connect. I want to know what it's like to be Filipino American."

Ave: It was a natural progression for Joel and myself from UCLA Samahang Pilipino. We were dance coordinators almost throughout our time there at UCLA. Even after we graduated, I continued on to assist Samahang Pilipino with their PCNs, all the way until we got married. Continually from [age] 18 to 27, we were associated with UCLA and Samahang Pilipino and we saw all of these students. In fact, they gravitated to us because we were already older and they wanted to learn more.

We saw that there was a need. There was a gap of people after graduating UCLA [saying], "What now, what then?" Those are the people that were our friends and our younger brothers and sisters, so to speak. We were their *ates* and their *kuyas.* They're the ones who pushed us, almost silently, to come together and organize and be part of a group. That is actually how we started Kayamanan. One of the members, who was my bridesmaid, one of my good friends, talked to someone else, a boy who is the musical director at Bayanihan and said, "You know, there's Joel and Ave,

who have a lot of communication with students. I could probably bring a lot of members together. Would you like to join the group?" That's how we got hooked up with Barbs, November 2nd, 1990, at their house.

Barbara: When I migrated here in 1985, between '85 and 1990, my former husband, Boy Angos, he used to play for FilAm groups… They would do all the Bayanihan repertoire dances. So, he would ask me, "Barbs, can you help?" I would be there helping, teaching. Boy said, "Barbs, do you want to form a group? A dance group, so we can continue sharing, we can continue teaching, we can continue helping others." And I said, "I would love to." Because, knowing myself, I like to perform, I love to dance, I love to help out. Then he said, "I know this Joel Jacinto. I saw him one time at UCLA talking to the students." He was really inspired by that and he wanted to pick the right person for it. So, he said, "It has to be Joel." He said, "I'll call him," and he did.

Darleen: What was your vision for the group when you started it? You're known for your performances, but you're more than that, right? What did you set out to do?

Ave: Our vision was really simple. I mentioned a little while ago, it was just to fill that gap for college students in particular. After they graduate, and into their adulthood, what then? While we were there, we saw so many people at UCLA wanting to continue in their learning and their self-discovery of their culture and themselves. Dance, music, and song was a big part of it because it gave so much pride. It was a lot of fun to learn, a lot of fun to educate ourselves. Even though we may not have gotten resources straight from the village—we were learning from videos, as Joel said, videos and books—it was still a process for us to get together and really be proud of our own identity and our own culture, to discover how diverse and how beautiful it is.

Barbara: It was just finding our roots, understanding who we are, because there is so much to learn. Even though I danced with Bayanihan for five years. Really, it's still, right now, a continuing learning process. When Boy and I talked about this, we mainly just wanted to share. There are so many people talking about identity. They're looking for someone to go to, to ask questions. So, I said, "OK, maybe I can help."

Joel: I'll share the other "S," of the synthesis. Our vision in getting together with Boy and Barbara… even though Ave was born in the Philippines and raised in America—you had this synthesis of a Filipino and a Filipino American aesthetic experience. Throughout 30 years, whenever I've given an orientation to anybody new, and I've done hundreds of these, I always add that beginning frame… of Filipino and Filipino American getting together along a continuum of diversity of experiences, to come together. To create something new that's authentically Filipino American, with those roots, that diversity. The vision for me was trying to put together the Filipino and the Filipino American, because we always look to the homeland for culture, for everything. To get together with Boy and Barbara, who came from that, was like: "Wow, this is great." So, the vision was all of us coming together to create synergy, something new, something greater than the sum of the four of us individually.

Ave: Uniquely Filipino American with our lens, and Boy and Barbs' lens. That was our vision, really nothing major... other than just to fill the gap, and to assist people in finding their identity through our lens as Filipino Americans. That's it.

Darleen: Did you run into any challenges in getting it off the ground? I imagine you did. What was that like and how did you overcome them?

Ave: I'll start with the challenges that I, as administrative director, tried to address. First of all: financial. It does require money in order to do an organization. Philippine dance isn't just one dance; it isn't just one form of costumes. It is so diverse from the north to the south. In order for us to meet our personal goal as directors, to provide as close to traditional costumes as possible, we had to spend the money. That was difficult in the very beginning, finding the funding to do that. How did we overcome it? Fast forwarding and fast tracking doing our shows, so that we could gain a little bit of money here, a little bit of money there, to do our costumes. At the very beginning, a lot of what was made was not authentic. We tried to copy as much as we can, [but] the materials we have in America are not the same materials that are available in the Philippines. We couldn't get them readily. The way we always caveated everything, when we presented our dances and our costumes, was that they may not be traditional, but they're close to traditional.

As we progressed in the years, we were able to get more money. We tried to have certain suites be definitely authentic. We concentrated a lot on the mountains, because, like Joel said, we were very close to people who are from the mountains, and we got a lot of research from them. We had a lot of contacts. We, at every point with our costumes, try to be as traditional as possible. That is one of the bigger challenges and still is a challenge for us today.

Darleen: Was it ever difficult getting people together?

Ave: Yes. It was hard to find a location; one location that was accessible to everyone. And as we found out, as we continue on with Kayamanan, people come in for their different reasons. People sometimes want to come in to perform. Some people want to immerse themselves and learn more. Through the years, we've had people coming and going. It's a revolving door of different levels of commitment to Kayamanan. In the very beginning, it broke our hearts when people left. When they were with us for a year and they realized, "Yeah, this is not for me," and they left, it was hard. But after our first breakups in the first two years, we understood among ourselves that this is a revolving door. We are here for the people and the members, but at the same time, we're here for ourselves. So, we had to learn to be tough and really go with the flow and really nurture those members that stayed with us. We still have members who have been with us for years.

We had to learn to be tough and really go with the flow and really nurture those members that stayed with us.

Barbara: To me, Kayamanan always strives for cultural understanding. It's hard to teach Filipino folk dance. We want to make it meaningful to them, so in KNL, we have this framework. One of the challenges is how we're going to teach these dances to our members so that [they're] not confused, that they're understanding. Joel and the rest of us had come up with this framework where we start with, for example: the

name of the dance, the meaning of the dance, or the dance culture. What is the ethno-linguistic root of the dance? Where did it come from? What is the function, the classification? What is the cultural background, the context, the story of the dance? What [are] the basic steps and movements? What is the material culture? What is the music? Where can we find performances that have been done before? That's one of the challenges as a dance director and choreographer of the group. We always try to make sure that we're not just teaching "whatever." We need to understand what we're doing.

We've overcome that, with our staff, because of the trips that we've done to the Philippines. We have our partners, a lot of respect and appreciation to our teachers, our mentors, in the Philippines: Kuya Mon [and the Ramon] Obusan Folkloric Group and the Bayanihan Philippine Dance Company. Those are the things that we did to overcome that challenge.

Joel: I want to go [into] the challenge of leadership, of motivation and intent, because you don't get to serve and last for 30 years, if we hadn't had that challenge of understanding, "Why are we doing this? What is our intent? What is our motivation?" I've got to say that *that* was both the challenge and the opportunity for us. To find ourselves as leaders, as servant-leaders, for Kayamanan for these past 30 years.

Early on, it was a part-time job, and a part-time job without pay. So, where's the motivation? What's the intent? The challenge of understanding why we do that, and now 30 years later, being able to attract others to our mission and purpose, and our core values is really the opportunity to move forward. I look at that challenge of understanding ourselves as leaders, and how we fit into this. How do we make it go? How do we make the organization last? *That* challenge.

Darleen: Barbara, you touched on it a little bit when you were talking about providing context and teaching. I know there's a lot of anthropological research and you even mentioned that on your website. What does that entail? You mentioned going back to the Philippines, but what else?

Barbara: Yes, going back to the Philippines, but also being immersed. One of the things we did there is to be with our mentors for a week or more... to learn from 8 o'clock in the morning, until 7 o'clock in the evening. After that, we build this relationship with them. It's really important to have that relationship. After the dancing, rehearsal, learning, we drank with them, we told stories, we went to karaoke, we learned from them, from their stories. It's building that relationship and trust. We're like babies trying to learn from our caregivers, and you build that trust from your caregivers.

After the dancing, rehearsal, learning, we drank with them, we told stories, we went to karaoke, we learned from them, from their stories. It's building that relationship and trust.

Joel: That's important, Barbs. Thank you for sharing that idea of culture, not just as artifact, but culture as process, in terms of going back to the Philippines. My responsibility for the organization early on

was developing a framework, or a model of culture as learned and shared behavior that is passed from generation to generation. Even when I went back to grad school at Long Beach State, and [used] applied anthropology to create a functional, applicable model. That is the sort of approach that we take from an anthropological view of the study of human behavior, of human culture. We understand that *that* culture comes from the village, or the field, or the site—a first voice—and it's translated, transformed, transported to the American setting, whether it be a stage, a performance, or something. That was another tool of understanding what we are doing; being reflexive. It was always very important that we be reflexive. Not accurate, but reflexive. Knowing that culture goes from village to stage. Knowing that we take that, we transform it, we produce it, we present it, was important for us to understand that process, that journey. We start looking at culture from an emic perspective.

Darleen: It sounds like you take a kind of scholarly approach to it... but for someone who comes in, who maybe just wants to dance, do they take in that level of understanding as well? Or are they just learning the steps?

Ave: They take it in, because that is how we present it and approach it. But, as I mentioned before, a lot of people are not on that same level of wanting to receive that form of presentation. Some of them do.

Joel: Some of them do, and those are the people that are still here, 20, and 30 years [later]. Those are the cultural transmitters. You cast a wide net and you see what catches. But if you don't offer it to them, if you don't feed them, they're never going to be fed. So, you try to see what works, what catches, who latches on, who has a drive. You have to start with your approach.

Ave: It may be boring for some, but it is our approach. That's what has happened over the years. Hundreds of members have come in, but only about 50 from the very beginning are still with us, because they understand the importance of that anthropological approach, which is a continuum from the village to the stage. They also understand that in order for them to know the dance, they need to know the history, the costuming.

They understand the importance of that anthropological approach, which is a continuum from the village to the stage.

Joel: We have a model that talks about building an ideological context for understanding. We have the behavioral, the training aspect, the physical manifestation, the technique. Then the material culture, the costumes. The material culture is important. If you look at culture as what people think, what people do, and what people have, Darleen, that's the inputs. That's our approach. It's not ours. It's really a cultural sociological approach to culture.

Darleen: Is that approach what makes KNL different from other [folk dance groups]?

Joel: It just makes us, *us*. We can't be so presumptive to say we understand how other people, groups do it. We love and respect, and *galang*. *Galang* is one of our core values, sister Darleen, of what we believe in Kayamanan. Other community-based groups, other student-based groups, or whatever; all of it is good. All of it is wonderful in terms of the spirits given. We only understand what *we* do, because it's enough to understand yourself, let alone try to understand others. We understand how we've been taught, so we understand the processes of our artistic lineage. Barbs definitely understands the cultural traditions and the style that she's inherited from Bayanihan. We understand a lot from Kuya Mon Obusan, who came from Bayanihan, but started his own group. Ave and I have this third thread of understanding; Hawaiian hula. So, you put that all into the mix, what comes out is something that's like: "you guys are like a mixed plate."

Ave: That's what makes us unique. That's what makes us different from other groups.

Joel: Our narrative.

Ave: It's our narrative. It's our separate narratives. It's not so much our approach [that makes us unique]. I think other groups do much better in terms of looking at the anthropological and traditional, because they have a lot more resources or access to that. I know that and we see that. I think what makes us different is definitely the three of us, where we come from, and what we bring to the table in each of our unique ways. Joel—very passionate about education and understanding of the past, and the connection of our ancestors from the village. Barbs—with her artistic background, ballet and Bayanihan in the formal, professional performance aspect, as she toured with Bayanihan. And me, with my pragmatic ways about organization.

I do have to mention my lineage, my hula lineage, which is my *kumu* Rolanda Valentin, who is the daughter of Pat Valentin and Orlando Valentin, the directors of the Pearl of the Orient, the premier Philippine dance company in the U.S. based in Hawaii. They were the premier group from the '60s to the '70s and '80s. Fortunately, we were close to them. They, through Rolanda, really provided that aspect of teaching, [which] came through by way of hula: how to organize, how to be in a setting of a bunch of different personalities. We did take on not only Filipino, but Hawaiian and Polynesian types of interaction.

Darleen: People, audiences come to watch you perform, and they come with this expectation, like: "I'm here to be entertained, or to witness art." How do you give your audiences both the entertainment aspect, as well as that educational aspect?

Barbara: It takes a lot of work. It takes a lot of planning, a lot of vision, a lot of balancing, because they all intersect. We make sure that we cover entertainment and enrichment and education. We call it "edutainment." That includes lecture and performance with an educational theme. Right now, we're part of "The Music Center On Tour" [MCOT]. We're on the roster. We attend assemblies for the Los Angeles Unified School District. We share the culture of the Philippines to a lot of students, to the little ones. That is, in many ways, entertaining for them, because they're little. They're kids; you have to keep them focused and engaged, so you have to make it fun for them. It's educational because of the information that we provide to them. The lecture that is included in that, it's definitely enriching—a lot of critical thinking. They're involved; there's interaction. Before and after our performance, there's actually a curriculum. There's worksheets that the students answer. So, we're doing everything, and they all intersect.

Joel: From the lead-in from MCOT, to understanding the three E's [Entertainment, Education and Enrichment] and how they interact, was this sense of being flexible and understanding who you are in front of. If you understand your audience, if you understand the setting that you're in—a wedding, which is the number one performance that we do, is a lot different than a festival. It's a lot different than a school show. It's a lot different than a lecture demo.

Ave: And definitely different than a production.

Joel: Being humble and flexible enough to understand that this is not so much *you* doing what *you* want, but providing what you think will benefit your audience in a way that's authentically you. I think it's something that's guided us. Where we might be stronger on education one time, we might be stronger on the performance another time. It really depends. But to engage and make a connection to our performance is always something that we have strived to do. That core value—we talked about *galang* as respect, the idea of *kapwa,* and being able to make the connection, something we live for. It really helps us. If we were able to find ourselves and make a human connection, shared identity, then we feel good.

Being humble and flexible enough to understand that this is not so much you doing what you want, but providing what you think will benefit your audience.

Ave: To answer your question very bluntly, we have to know who our audience is. We make our performance malleable based on the audience. Whether it's going to be a wedding, like Joel said, or larger production, completely different. We do try to make that connection and understand, so that they are engaged. They are not bored, for one thing. It just has enough education that they remain engaged. There are some times when we do have to caveat that this is not traditional, it is folklore, it's an adaptation. We do that often.

Our larger productions—as a producer, as an admin. director—my number one thing, when we're trying to sell 1,200 seats, is "How can they be entertained and come back for a second show?" So we do have to... remove the stick out of our butt or [not] be like: "We have to do it this way." Instead, we need to go with the flow. Not saying that we sell out, but what is it that they're going to be able to connect with? Sometimes it's a hit and miss. We learn from each one as we go on. Even after 30 years, we are still learning.

Darleen: You touched on it a little bit in what you've said so far, but I want to ask you about bridging the gap between generations and engaging younger generations. Dance, music, is powerful in that it can do that pretty easily. How have you been able to engage the younger ones or get younger generations interested?

Joel: Younger generation, what is that, what age? What are you talking about?

Darleen: Maybe third, fourth generation Filipino Americans, the kids of immigrants. I am a kid of an immigrant. My son, for example—how do you get those generations interested in [exploring] their culture?

Barbara: We have our *pamana*. *Pamana* means legacy. The youngest that we've taught is four years old. To make it engaging for a four year-old... I'm a Special Ed teacher, so, my first objective when I teach Philippine folk dance is to make it relatable to them, to make it really interesting. That's how I engage them. Make it really fun for them and talk about what KNL is about, to inspire them and connect the dances that we teach with what we do at home. For example, *fiesta*, [we ask], "How do you celebrate at home?" We always try to make that connection so they can relate to what we are learning. We build that relationship with the parents; that's really important too. [We] communicate to them KNL's mission, so we are all on the same page. Now, they can also teach the children the core values that we are trying to teach to everybody.

***Pamana* means legacy.**

Ave: To be honest, it's tough to bring them in and to keep them engaged at that young age. In the very beginning of Kayamanan, we only had a small group of children. The reason why we had a small group, less than six, is because we realized how difficult it is to engage them and keep them. For ourselves, as new teachers, it was difficult to teach to them. It's been only in the last 10, 15 years at Kayamanan that we made a concerted effort to program to children. How do you program to children? It's actually programming to their parents. The reason why the majority of these children come in is because the parents want their child to know about their culture. They are forced to come into Kayamanan and we realize that. Once they come in, we do try to engage them as much as possible. We have been fortunate that we actually have very good models of children coming in, starting at four years old, and they are 28 now, and they are still dancing with Kayamanan.

Joel: So, Darleen, that's our logic model.

Ave: Our logic model. In the middle, when they have to go to college, they do go away at 18. But they come back after 24, or 23. That is the reason why we continue Kayamanan; people do come back.

Joel: It's an affirmation of the engagement. Then, they tell their friends and so it creates sustainability. Because we've got to figure out: How do we sustain if we always have challenges with attracting new members?

Ave: Just like everyone else, the children come in for their own reasons. They come in because they are forced by their parents, the majority of them. But they stay, because they do see: 1.) the family-oriented atmosphere that we do nurture within Kayamanan; 2.) it's fun to perform; and 3.) sometimes they get paid to perform, maybe a little bit, here and there. In one of our child's published works, he says: "I love Kayamanan because I eat all the time." We have potlucks at our workshops. That's what keeps them in, that's what keeps them engaged, and also keeps them energized, because we have long workshops.

Joel: They're "fed" in many different ways.

Barbara: And they get to keep their own costumes, too, and create their own props. So, there is a sense of ownership there, too.

Darleen: How does it feel to see that kind of impact? To see someone start out at eight and be 28, and still coming back after college?

Joel: Thank you for asking that. This is the perfect segue into the realization of our mission and purpose, and our "Why?" It's really to inspire transformation, cultural understanding through artistic expression, so we can empower ourselves, our families, our community, and that we enrich society. If we can do that in any adult or child, but more so when they start as children and they grow up, that's the logic model of sustainability. That's why we exist, to inspire transformation. That transformation will not only change them, but will change their family, whatever community they have, and it will make them more explicitly Filipino. Now, more than ever, we need to be explicitly Filipino American. We are not just performers. Barbs also speaks of culture, not as artifact, but culture as process. We are teaching them how to be in unity, how to be around other Filipino Americans and build community, which is, to us, just as important as culture as artifact.

Now, more than ever, we need to be explicitly Filipino American. We are not just performers.

Darleen: Where is Filipino American culture going, especially, the impact of this type of education? What is its value? Why is it important, here and now, to continue this kind of work?

Joel: It's absolutely fundamental. It's our core, it's our *kapwa*, it's our soul. What is at stake is literally our past and our present; the culture that we have inherited from our ancestors and from the homeland. It is fundamentally critical that we take it up and say, "We are going to actively pass it on. We are going to learn about it, and we are going to empower and share and educate." We have everything to lose, if we do not continue to explicitly pass on our cultural values, our identity, through what we are doing. I look at it as something very definitive. Because if we don't find ourselves, how would we deal with this issue of pan-Asian? Of the Asian Pacific Islander diaspora? Or really just cultural diversity in general?

Ave: Dance, music, and song, learning culture in Kayamanan, that is just the vehicle. We do try to teach the core values of being Filipino, to begin with *kapwa*, *galang*, *kalinangan*, *katiwala*, all of these. That's what we try to impart in these kids, because there is a lot of noise out there. They have hip hop dance, they have hula, they have Tahitian, they have martial arts. They have all kinds of different things. What we do in Kayamanan and what is important is, we actually encourage all of that. We encourage them to learn about all kinds of different cultures and do whatever it is that they love. And then, come back to us as well, to learn how that connects to being who they are as Filipinos.

Kapwa is a word that is used constantly now. Everyone is starting to really understand what that means. That is the basis of being a Filipino. When we get together, that's *kapwa*. When we look at each other,

that's *kapwa*, seeing yourself in the other person. If we are able to bring that core value to them, and they, themselves, bring it to everything they do, that's why it's important.

Barbara: To add to that, one of the other core values that we also impart to our members is the idea of *katiwala*, or stewardship. Giving back, teaching them to give back. We are teaching them how to be a team player, to give back to the community. We also share with them this idea of responsibility. [At] Kayamanan we have this *pananagutan*, which means responsibility. It's our responsibility to make sure that it's out there, that we continue that. We *salinglahi*, we pass on our culture.

Joel: What we see out there amongst a younger, progressive, millennial generation: they are looking, they are hungry for Filipino core values. They are hungry for *batek*, for Filipino traditional tattoos, for the sense of understanding dance, music and culture coming from *lumad katutubo*, from the village. We see all that hunger and thirst. That's a good sign. We need that in order to help us figure out, as contemporary Filipino Americans, how to be in this world.

Darleen: I have one last question for you. What advice would you have for anybody out there, any Filipino American who wants to jump further into folk arts and explore their culture [in a meaningful way or even become practitioners themselves]?

Ave: Don't do it alone. Find like-minded people with the same vision as yourself, with the same humility because you won't be able to do it alone. There is just so much out there to try to meet different memberships' needs and wants and audiences. To try to do it alone will be very difficult. Look for others who are like you, that want to join and really get together as a family. Barbs, Joel, and I have, literally, come together and grown together as a family. Kayamanan, 30 years from now, may just have us and two or three people, but we are still going to be around.

You have to be intentional. You have to be passionate. Seek help if you need it, especially money.

Barbara: My advice would be to think about it as a continuous process. It's going to be evolving. Expect ups and downs. Be ready to fail, to succeed and take the risks. Be ready to discover new territories. When you discover things, you should be able to have an open mind and go with the flow. And, what Ave said, share the vision with someone. If you have that same vision, work with that person. It takes a lot of commitment to do this. You have to be intentional. You have to be passionate. Seek help if you need it, especially money. If you need funding, you should ask for help.

Joel: What advice do we have? Whether it's an individual person or a single group, it's about authenticity of intent, of purpose. If we could encourage others to [ask], "What are we trying to do?," then anything is good, as long as they pursue and fulfill their internal motivation. To pursue folk arts in a meaningful way, it has to speak to their intent. Given the fact that intent and motivation is really subject to access to

information, perspective, and resources for these seekers/learners, "meaningful" is: What are you trying to do? What do you want to do? Do you want to learn the introductory section? Or do you want to go deep practice? Because it's all a continuum, it's never separate.

Do they want to understand dances better to do the cultural nights? We have stopped doing this: we have stopped being prescriptive. In our technical assistance of these young people at this critical age, we don't say "that's right or wrong." We give them guidance, we have a dialogue. "Here's what you're doing. Here are other ways. Here's how it's done in the village." To encourage them to evolve from where they are now to where they see themselves. So the meaning comes from *them*. We're just trying to facilitate their involvement.

As [for] being a practitioner, you can be a practitioner at the superficial level, introductory, or at the deep level. So, it's providing those resources. If you want to learn Cordillera music and dance, you've got to go to BIBAK. If you want to learn *kulintang* music, then you have the lineage of Guro Danny [Kalanduyan] and Guro Usopay Cadar, in Eleanor [Lipat-Chesler], in Mary [Talusan Lacanlale], in Bernard [Ellorin], in Peter [de Guzman], in all the wonderful groups. So, you could edify what's happening in the community.

Ave: So, have a community when you start a group. Understand the process may change, and you are going to find different ways. Finally, have an intent. Your intention is never right or wrong. It is whatever it is from your inside, your *loob*, so long as it doesn't hurt anyone, and it is respectful. It is going to be different as a Filipino American; we are talking from the Filipino American lens, not from the Philippines. Completely different. Here, we are limited in our access to knowledge, access to materials, and access to practical experience. As long as your intent is good, you are fine.

Your intention is never right or wrong. It is whatever it is from your inside, your *loob*, so long as it doesn't hurt anyone, and it is respectful.

Darleen: That's it in terms of my questions, but is there anything else that you want to add?

Joel: We are humbled and honored that you wanted to hear from us. At the junction of 30 years, we are not one and done. The vision was [not that] we would start it and it would end with us. We are trying to translate Kayamanan into a multi-generational, multicultural experience that will live past us. We seeded it, but it is not us. It will never be us. We were the planters of that seed.

Ave: And how these plants will look in 30 years might be completely different from the seed that we planted.

Joel: It's our seed, it's our DNA. If we make that KNL DNA strong, they have no choice, it's in their DNA. But whatever they grow to be, that's on them.

Barbara: Thank you again for this opportunity. It feels good to share with other people... the vision of KNL, the mission and how we take care of this responsibility. Our *pananagutan*.

Kayamanan Ng Lahi Presents An Evening of Filipino and Mexican Folk Dance, 2003-10-04
UCLA Archival Collection: AFAMILA
File Name: From Acapulco to Manila
Length: 2 video files, 1 hr 45 minutes total run time.
Link: https://californiarevealed.org/islandora/object/cavpp%3A17865
Description: Kayamanan Ng Lahi and Danza Floricanto/USA, Quetzal, Rondalla Club of Los Angeles perform at Luckman Fine Arts Complex, Cal State L.A. University. Act I: Pre-Western Mexico, Spanish Conquest & colonization, Pre-Western Philippines. Act II: Cultural streams, Christianity crosses Pacific, El Nao de China en Acapulco, el Nao de China in Manila, La Villa rica de la Veracruz, Influences in the fiesta. Act III: The Spanish Legacy - Cuadrilla de la Silla, Polka de las Bandurrias, China Mexicana, Malaguena, Mazurka Mexicana, Jota Paragua, Jesusita en Chihuahua.

Joel Jacinto Speaks About the Founding of Samahang Pilipino and PCN at UCLA, 2004-02-28
UCLA Archival Collection: AFAMILA
File Name: Teach-In on Pilipino Studies at UCLA
Time Code: Tape 2 (of 4) - 00:13:20
Length: 8 minutes
Link: https://californiarevealed.org/islandora/object/cavpp%3A17861
Description: Joel Jacinto speaks about the founding history of Samahang Pilipino student association at UCLA and the emergence of the PCN at UCLA. Co-Sponsored by Pilipino Alumni Association, UCLA Center for Southeast Asian Studies, UCLA Samahang Pilipino Student Organization, 2004.

Interview with Barbs Ele, Ave Jacinto, and Joel Jacinto of Kayamanan Ng Lahi Philippine Folk Arts, 2020-05-29
UCLA Archival Collection: Ube Arte
File Name: Kayamanan Interview Zoom Video
Length: 1 hour, 3 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209221
Description: Darleen Principe interviews Barbara Ele, Ave Jacinto, and Joel Jacinto of Kayamanan Ng Lahi Philippine Folk Arts, who take a long view and reflect back on the lessons learned and priorities sharpened over thirty years of service to the Filipino American community in Los Angeles.

DARLEEN PRINCIPE (Interviewer, Contributor) is Los Angeles-based multimedia journalist, mass communication researcher and journalism lecturer at California State University, Northridge. A second-generation Filipino American, her scholarly research focuses on the intersection of ethnic identity and media within the U.S. Filipino diaspora.

CHAPTER 9

Negotiating Tradition and Spectacle for Pangalay Dance

BY PETER DE GUZMAN

For the 24th Annual Festival of Philippine Arts and Culture in downtown Los Angeles in 2014, Malaya Filipino American Dance Arts, which I artistically direct, and the Pakaraguian Kulintang Ensemble collaborated on a presentation to selectively portray the *pangalay* dance tradition as close as we can to the native practices, while considering the theatrical necessities of staged performance. My colleague Dr. Bernard Ellorin and I had done our own prior research in the Philippines, myself with Ligaya Fernando Amilbangsa, a respected researcher and teacher of *pangalay*. Our intention for the performance expanded beyond entertainment to include the defining elements of traditional *pangalay*. Through the dance instruction process dancers learned a unique practice of traditional Pangalay aesthetics that undermined the standard portrayal of *pangalay* by national dance companies from the Philippines as well as local southern California Philippine dance companies. This paper will review a presentation of *pangalay* performed by two different artistic perspectives, explain the methodology of *pangalay* instruction we used for our performance, and analyze the final performance given by my company, Malaya Filipino American Dance Arts and the Pakaraguian Kulintang Ensemble.

Peter de Guzman and AnnaLisa Gutierrez-de Guzman performing *pangalay ha agong* at Descanso Gardens, La Cañada Flintridge, CA, June 7, 2016. Photo courtesy of Malaya.

According to Ligaya Fernando Amilbangsa, a scholar and practitioner of *pangalay*, the dance form antedates Christianity and Islam in the Philippines. It has the richest movement vocabulary among Philippine dances. *Pangalay* is practiced in the Sulu archipelago by the Tausug, Sama-Bajaw, Jama Mapun, and the Yakan people. It can be danced by anyone and everyone. *Pangalay* is usually performed solo by either female or male dancers, and sometimes partnered. It is characterized by fluid arm movements accentuated by hand gestures and deep knee bends that create visual postures. Male footwork can be made rhythmic by stomping with the beat of the drums played by the *kulintangan* music ensemble while the female dancer concentrates on creating beautiful aesthetic figures with her arms, hands, and fingers.

Pangalay can be performed for many occasions such as weddings, fluvial parades, and rituals. I will focus on the social practices of *pangalay*. During social events such as weddings and festivals, *pangalay* functions mainly as entertainment for guests. The dancer performs in a small space surrounded by the audience. There is no time limit for the dancer and each performer may take turns in

the center as they please. The audience shows their admiration by placing money between the dancer's fingers or sometimes by inserting money as decoration into the dancer's hair. One variant of *pangalay* is called *pamansak*, also known as *pangalay ha taas pattong*. It draws so much interest from the audience for its demonstration of the skill of balancing on two bamboo poles held upon the shoulders of two men while the female is perched on top dancing *pangalay*.

It is characterized by fluid arm movements accentuated by hand gestures and deep knee bends that create visual postures.

When analyzing a *pangalay* performance by the Bayanihan Philippine National Dance Company (*Bayanihan* henceforth) we have to trace their performances to their artistic basis. Members of Bayanihan have researched traditional dances and transformed them for staged entertainment with a flair for spectacle and grandeur. In the *Bayanihan* performance of *vinta*, a dance that borrows the movements from *pamansak*, we see the hand gestures of traditional *pangalay* transformed from slow and fluid into brisk wavy gestures accented by staccato flicks of the fingers. The footwork is rapid and sometimes running as opposed to traditional smooth gliding footwork and the entire performance projects an outward spectacle of energy for the audience to absorb. Choreographically, *pangalay* has been appropriated for theater conventions with dramatic flair and dynamics and Bayanihan successfully does so, pushing the boundaries that may define a contemporary *pangalay*. But questions arise when these performances claim to represent the Sulu Archipelago's culture historically and the dances are no longer recognizable by the native communities. Artistic license and issues of ownership and permission become trivial. However, because Bayanihan travels the world and globally represents the Philippine culture, they are heavily referenced as the source for Philippine dance and their performances become the basis for understanding *pangalay* worldwide.

When we look at a different group, the Tambuli Dance Group of the Mindanao State University from Sanga Sanga, Tawi-Tawi, an area where the *pangalay* is indigenous, we see a stark difference in the staged portrayal of *pangalay*. The performers have been raised witnessing *pangalay* throughout their lives. Their performance of *pangalay* is inspired by family members they observed growing up and they are surrounded by a community that reinforces and translates the traditional movements that have defined the *pangalay* dance for generations. During their performance, we witnessed slow fluid gestures that focus on form. The postures are low to the ground and emphasize deep knee bends. In the Tambuli presentation of *pangalay ha taas pattong*, there are elements of keen detail that the Bayanihan portrayal lacks. Besides the style of movement and the attire that are true to the tradition, a male martial dancer performs on the floor displaying stances while the woman dances perched on the bamboo. In addition, a male *pangasik* dancer, a *pangalay* male dance variant, also accompanies the ensemble. Together the trio complete the set of dancers for a traditional *pangalay ha taas pattong*. Their inclusion suggests that the *pangalay ha taas pattong* is not only a spectator dance but also a formal courtship where all members display their best skills to impress and vie for the attention of the woman. Aesthetically, the trio moves with a trancelike concentration in their faces and they draw the energy of the audience into their performance space to witness the subtle details of their performance.

In preparation for the Malaya Filipino American Dance Arts and the Pakaraguian Ensemble shared

performance of *pangalay* at the 24th Annual Festival of Philippine Arts and Culture, we intended to portray a performance rooted in the traditional *pangalay* since it had never been seen at this festival. Most Filipino Americans have been raised with the Bayanihan style of presenting *pangalay*. Although they are "familiar" with the dance of *pangalay*, most have no idea of the depth of meaning and variations that encompasses the *pangalay* dance culture. In order to truly understand any traditional dance the best sources are native culture bearers and it may take a life's study to be able to comprehend and master how a native of the community understands *pangalay*. Thankfully, devoted field researchers and artists have done much work to document and undertake long-term studies of *pangalay*. One such example is the Amilbangsa Instruction Method (AIM) that Malaya Filipino American Dance Arts chose as our basis of training for its sound foundation of teaching the *pangalay* fundamentals. Ligaya Fernando Amilbangsa, the founder of the method, researched the *pangalay* in the late 1960s and recorded, through pictograms of her shadows, the postures and gestures she witnessed during *pangalay* performances at social functions in Tawi-Tawi. For ten years while living in Tawi-Tawi, Amilbangsa had a unique chance of observing *pangalay* as both an outsider for being a non-native practitioner, as well as an insider due to her marriage to the brother of the last Sultan of Sulu. She was able to attend social events and ceremonies that hosted some of the best dancers. Afterwards she would request one-on-one lessons or mimic at home what she had just seen, all the while recording a vast vocabulary of *pangalay* from different performers. Eventually her research and pictographic research of the dances were published in her 1981 book, Pangalay and Related Folk Expressions. It was this book that caught my attention as a young dancer. What I was taught as a student of Bayanihan dance teachers faintly resembled the contents of Amilbangsa's book. The depth of information such as posturing and the detail in hand gestures were beyond what I had ever learned. Later in my college years as a World Arts and Cultures major at UCLA, I would travel to the Philippines to extensively study her technique of *pangalay*. The AIM technique emphasizes deep knee bends with a forward tilt of the upper torso, coordination of breath and flow of movement, improvisation, and a meditative energy.

Teacher and student: Ligaya Fernando Amilbangsa and Peter de Guzman, 2011. Photo courtesy of Peter de Guzman.

When dance is presented on any platform there are various degrees of performance relative to the traditional native performance. We can say the most traditional is the performance done by native practitioners who grew up with their indigenous dance culture. The next degree is when non-natives learn the dance tradition from the culture bearers and can either represent the culture with integrity to the tradition or take their artistic license to the point of creative expansion. The next degree is when artists research the dance from a culture bearer or from teachers several levels removed and reinterpret an inspired performance with free reign on how they decide to represent the dance tradition. Of course there are several micro degrees in between with various combinations of presenting dance. For our performance at FPAC 24, we wanted to perform *pangalay* with integrity to tradition while expanding the dance style to suit the stage elements of the festival. We utilized the Amilbangsa Instruction Method to deepen our connection with the traditional *pangalay* and to bring depth to the training of the dancers. We acknowledged that

as non-natives we have the responsibility to first learn the traditional art deeply before we begin to create for the stage.

Our training with the Amilbangsa Instruction method literally brought our *Pangalay* movements to life. Her conscious breathing technique while dancing, which is greatly emphasized in her method, brought a greater awareness of every movement that we performed. Gestures now made sense as we evoked the sea and the creatures found in the Sulu Archipelago as seen in the dance *Linggisan*, a dance that mimics the movements of the sea gull, and *Burong Talo*, a martial dance that depicts a fight between two wildcats. Most notably the Amilbangsa method imparted a deep sense of concentration and mental focus not only because the technique was more complex than the Bayanihan's staged interpretation, but because each dancer had to learn to improvise and master the fundamentals along with dancing in sync with an ensemble. Choreographically, the Amilbangsa method taught us that breath is a vital time keeper. We used breath to synchronize our movements instead of using set counts. For example, in our final number *pamansak*, a loose cue-to-cue gave the soloists freedom to create their own choreography within a skeletal framework. For the finale we portrayed a community scene by creating the ocean environment and the sea birds encircling the image of a soloist dancing on a boat riding the waves in our interpretation of *pangalay ha taas pattong*.

As non-natives we have the responsibility to first learn the traditional art deeply before we begin to create for the stage.

Although the addition of the community dancing together does not take place in the traditional dance, the dancers provided a foreground that transported the audience to the islands of the Sulu Archipelago. When we took our final choreographic breath together and our final bow, we felt a wave of happiness and awe for what we had just accomplished.

Malaya Filipino American Dance Arts performing *pangalay ha taas pattong.* Featuring Peter de Guzman (kneeling) and Chloe Bernardo (atop bamboo poles) at the 24th Annual FPAC in downtown Los Angeles, October 4, 2014. Photo courtesy of Malaya.

Malaya Filipino American Dance Arts and Pakaraguian Kulintang Ensemble performers pose in front of Los Angeles City Hall after their performance at the 24th Annual FPAC in downtown Los Angeles, October 4, 2014. Photo courtesy of Malaya.

Pangalay Linggisan performance by Malaya Filipino American Dance Arts, 2015-06-06
UCLA Archival Collection: Ube Arte
File Name: PKE Malaya FPAC 2017
Length: 4 mins, 13 seconds
Link: https://californiarevealed.org/islandora/object/cavpp%3A209330
Description: Malaya Filipino American Dance Arts performs a *pangalay* bird dance called *Linggisan*. Choreographed by Peter de Guzman, informed by his mentor Ligaya Fernando Amilbangsa. Balboa Park Centennial Filipino Celebration, San Diego, 2015.

Bibliography

Fernando-Amilbangsa, Ligaya. 1983. *Pangalay: Traditional Dances and Related Folk Artistic Expressions*. Manila, Philippines: Filipinas Foundation.

PETER DE GUZMAN (Contributor) is a dancer, choreographer and dance ethnologist. He is currently the artistic director for Malaya Filipino American Dance Arts based in Los Angeles. A graduate of UCLA's World Arts and Cultures/Dance, Peter sees all the world's dance forms as equal and relevant. Peter has dedicated his research and practice on the Pangalay dance from the southern Philippines to represent the modern day Filipino American experience.

CHAPTER 10

A *Pangalay* Dance Curriculum for Public School Education

BY PETER DE GUZMAN

Background:

Pangalay is a meditative dance form that emphasizes beautiful hand gestures and postures. It can be found in the southern Philippines in a string of tropical islands called the Sulu Archipelago (see map).

It is traditionally danced by the Sama, Tausug, Badjaw[1], Jama Mapun, and Yakan people and is usually performed solo. It can be danced by young and old and can be performed on boats for fluvial parades or upon specially woven mats for festivals, ceremonies, and rituals. *Pangalay*'s complex hand gestures tell stories and can express emotions, mimic the surrounding flora and fauna or create abstract formations reflecting the performer's thoughts and imagination. Fingers are flexed while wrists coil and elbows pump as arms glide smoothly. *Pangalay*'s movements flow from one into the other and create a continuous illusion of "motion in stillness, stillness in motion" (Caruncho, 2015).

Pangalay's complex hand gestures tell stories and can express emotions.

History

The *pangalay* dance has its roots in the cultures of Southeast Asia and predates the arrival of Christianity and Islam in the Philippines (Caruncho, 2015). Its movement aesthetics connect the artform to ancient dance cultures that have existed for thousands of years in Southeast Asia. In *pangalay*, we see a grounded body stance with the torso slightly tilted forward and the knees deeply bent bringing the entire body closer to the earth. This stance gives the *pangalay* dancer greater balance when danced on boats, where the people of the islands would make their homes as they traveled from coastline to coastline to trade.

1 Alternate spellings of this ethnic group include Badjaw, Badjao, Bajao, Bajau, Bajaw, or Bajo.

Reference Video:

Please watch the following video for reference during the lesson.
https://www.youtube.com/watch?v=aafKF_KZx8A

Linggisan - Ligaya Fernando-Amilbangsa

Discussion Questions:

1. What is the feeling that you see a *pangalay* dancer possess when she or he dances?
2. What do you notice about the tempo of the music and the tempo of the dancer? How does the difference in the tempo of the music affect the tempo of the dancer?
3. Why do you think the dancer's facial expression is the way it is? How does the facial expression highlight the movements of the dance?
4. What are some of the shapes that the dancer creates with their hands, arms and body? Did you see any shapes that look like animals, and if so, from what parts of nature are the animals from?
5. How does *pangalay* make you feel when you watch the dancer perform? Are you concentrating on the detail of the dancer's hands and fingers? Do you notice the gliding footwork, the rise and fall in their stance? How does that rise and fall relate to the island life and environment in which they live?
6. What is the contrast between the movements of the arms versus the movements of the legs? Do you see the arms and legs move at the same tempo or are there different tempos?
7. Why do you think the *pangalay* dancer performs low to the ground? Do you notice any levels in their dancing?
8. What do you think the *pangalay* dancer is saying to you with their hand gestures and arm movements?
9. Do you see the dancer breathing while dancing? How does their breathing go with the flow of the movements?

Multidisciplinary Options:

1. Have students draw an image of the animal expressed in the movements of the *pangalay* dance. Have them express in their drawing what the animals are doing just as they saw it through the movements of the *pangalay* dancer.
2. Have students go outside and observe animals in the yard, or the movement of the sea, or how objects move when blown by the wind. Have them mimic those movements by using their imagination and creating gestures with only their arms, hands, and fingers.
3. Have students imagine how it would be to dance while in a boat on the ocean. This exercise develops balancing skills. Have students first balance on one leg while bending one knee up to see if they can balance on one leg. Have them try it on the other leg too. Now, have them close their eyes while imagining they are on a boat in the ocean. The waves of the water rock the boat up and

down. What would their stance be? Ask them to think of how a surfer stands on their board in order to maintain balance. Now see if they can relate the stance of a surfer and a *pangalay* dancer by mimicking the stance of both.

4. Have students meditate by closing their eyes and think of a place that makes them happy and relaxed. Have them notice their breath if they are breathing quickly or slowly. Now ask the students to start to move with their breath and ask them about the tempo and texture of their movements. Proceed to share with one another how each other moves when they are meditating and see the differences and similarities.
5. Have the students observe a *pangalay* dancer on video and see if they can draw abstract shapes from the postures and gestures they see of the *pangalay* dancer. Through this exercise, students develop the idea of lines and complex shapes that dancers make with their body, arms, and legs through movement.

Additional References:

1. ArtSource, Music Center
2. *Pangalay* and Related Folk Expressions
3. *Ukkil*
4. *Pangalay* Dance, the Amilbangsa Instruction Method (AIM)

Executive Director of Malaya Filipino American Dance Arts, Anna Lisa Gutierrez de Guzman, backstage at Walt Disney Concert Hall, August 2018. Photo courtesy of Peter de Guzman.

Sample Experiences:

Level I:

1. Learn about Ligaya Fernando Amilbangsa and her legacy as a preservationist of the *pangalay* dance as well as her mission to propagate the dance form to many people. Students will be introduced to her method of teaching called the Amilbangsa Instruction Method or AIM which will be the primary style and system for teaching *pangalay* in this curriculum.
2. Learn about Amilbangsa's technique of learning the *pangalay* during her time living in Sulu. Learn about her collection of shadows that helped her memorize movements and practice the art form of *pangalay*.
3. Teach fundamental warm-ups for the legs and hands to stretch and strengthen the body and to prepare the student for movement.
4. Learn two fundamental *pangalay* movements: *niliburan* and *nilimbayan walu*. These two movements are common to every *pangalay* dancer and begin the study and performance of *pangalay*. The movements can be done by anyone.

Level II:

1. Continue the arm and leg warm-ups from level 1. Also, breathing exercises will be added so that the student is reminded of the importance of the coordination between movement and breath for *pangalay*.

2. Learn how the environment of the Sulu and the surrounding seas influence the *pangalay* dance. Students will imagine and observe the sounds and sights of the ocean, the fauna and flora, and the movements of the ocean.
3. Students can apply the fundamental movements they learned from level 1 to explore and create the movements of the ocean.
4. Students can apply the fundamental movements they learned from level 1 to explore and imagine an ocean animal such as fish, birds, or even the octopus.

Level III:

1. Continue the arm and leg warm-ups from level 1. Also, continue the breathing exercises from level 2 so the student is reminded of the importance of the coordination between movement and breath for *pangalay*.
2. Learn additional movements such as the body stance called "*pinatudik*" and strengthen the muscles that prepare the dancer to maintain this position. The warm-ups will include deep *pangalay* squats and will emphasize stamina and strength.
3. Learn the fundamental leg and foot movement called "*kapo' kapo*." The students will imagine how the movement is influenced by the seas and water.
4. Integrate the movements of the arms, *nilimbayan walu* and the *kapo' kapo*, into one fluid movement. The dancers will practice flow and coordination.
5. The class will learn to move together through breath and therefore connect to one another forming a large meditative space with the movements of *pangalay*.
6. The class can explore the movements of the ocean from the level 2 lesson and connect the movements to the *nilimbayan walu*.
7. Connective gestures called *kolek kolek* will be taught and the lesson will reference the *niliburan* movement learned from lesson 1.
8. Once the class has learned the *nilimbayan walu* both arm and leg movement, created ocean inspired movements with *pangalay* fundamental aesthetics, and the *kolek-kolek* connectives, the dancers can explore a simple dance choreography by creating their own sequence of movements that flow from one into the other.
9. The most important quality the individual dancer will learn is meditation by coordinating mind and body while completely concentrated. The quality that the class will learn is the appreciation of moving together through the use of breath and joining in a group meditation movement.

Pangalay instruction by Malaya Filipino American Dance Arts with the California State University Channel Islands Filipino Club, 2020. Photo courtesy of Peter de Guzman.

Audio Visual Resources:

Ligaya Amilbangsa performing *pangalay/ linggisan*: (Also includes "Apas-Apas" *kulintangan* music)
https://www.youtube.com/watch?v=aafKF_KZx8A

Level I: Ligaya Fernando Amilbangsa and Her Shadows

Introduction:

In our lives, we come across moments when we see a treasure that beholds our attention. Treasures are not always necessarily objects but can be intangible yet valuable to the eye. When Ligaya Fernando Amilbangsa first saw *pangalay*, she felt entranced by its beauty. She was introduced to the cultures in the Sulu Archipelago, namely the Sama and Tausug, through her husband who was a native of the islands. When Ligaya moved to Tawi-Tawi in the early 1970s, she was able to observe great *pangalay* dancers and vowed to learn and continue the valuable traditional dance. From her first sight of the dance, Ligaya knew that the Sama and Tausug people created a complex dance form with intricate hand and arm gestures and a meditative quality so unique to the culture. Ligaya felt it was her mission to help preserve the traditional style of dancing *pangalay* as local interest in the people's culture was quickly changing in favor of modernization.

Meditation on Proverb. Choreography by Peter de Guzman. Santa Monica College Global Motion, December 2014. Image courtesy Peter de Guzman.

Ligaya devised a concept of learning *pangalay* by practicing movement in front of a candle to project her images on a wall. This allowed her to mimic what she saw at festivals and rituals and to study the nuances of the gestures in detail. At that time, there was still no electricity in the islands so Ligaya was limited with her resources including a lack of mirrors to see her reflection. These shadows proved to be useful and practical as she was able to record postures, practice arm and hand gestures, and most importantly record the practice of *pangalay* of that period in time. Today, her shadow sketches continue to be a symbol for her research and a valuable tool for preserving *pangalay*. She has created a method of teaching and learning *pangalay* called the Amilbangsa Instruction Method (AIM) which will be the primary system used to teach *pangalay* for these lessons.

Objectives: (Student Outcomes)

1. Students will be able to talk about the life and work of Ligaya Fernando Amilbangsa in preserving *pangalay*. (Responding)
2. Students will demonstrate the fundamental movements of *pangalay* based on the AIM. (Performing)
3. Students will demonstrate physical exercises that strengthen their legs, arms and prepare the body for dancing. (Performing)

Materials:

1. Video of Ligaya Fernando Amilbangsa performing *linggisan*
2. Music recording of "Apas-Apas," traditional *kulintangan* music to be used for warming up and dancing *pangalay*

Progression:

1. Show the students the video of Amilbangsa performing *linggisan*. After the video, ask the students about the images they saw her creating. Did they see her transform into the animal she was portraying and did her hands tell the story of the animal she portrayed? What did Ligaya use to create these images, using hands, elbows, shoulders, or arms?
2. Read the introduction to the lesson and formally introduce Ligaya Amilbangsa as the dancer in the video and a respected teacher of *pangalay*.
3. Have the class stand to prepare the body for warm ups. These include (A) stretching the hands and flexing them upward from the arm, (B) coiling the hands by rotating the wrist inward and outward, and (C) reaching the arms up above the head to stretch the shoulders and also reaching the arms outward to stretch the chest.
4. Begin to teach a movement called the *niliburan* or a coiling movement from the wrist. The *niliburan* is done by flexing the fingers upward and isolating the rotation to the wrist to maintain the flared shape of the hand. *Niliburan* can be done with an outward rotation where the wrist rotates and fingers end facing up towards the heavens. *Niliburan* can also be done with an inward rotation where the fingers end downward toward the earth.

Malaya Filipino American Dance Arts and Pakaraguian Kulintang Ensemble performance for the World Rhythms concert series at Descanso Gardens, La Cañada Flintridge, CA, June 7, 2016. Photo courtesy of Malaya.

5. The last movement for the lesson is the *nilimbayan walu*. *Nilimbayan* means to sway either side to side, forward or back, or up and down. *Walu* means the number 8 and refers to the figure eight motion that the arms and hands will be drawing in the air. Have students draw a figure eight first with their fingers. Now have them draw a figure eight with the palm of their hand facing forward. Students will learn how to lead with their wrists on the way up and on the way down. After trying on one arm, have students try the other arm. After a couple of attempts on each side, students can alternate from right to left and focus on the flow of their arms. Emphasize continuity in the movements and the smooth fluid gesturing. Music can be played while doing the movement to give the students a feel for the rhythm of the movements with the music. The pace should be controlled and relaxed. The slower the movement the more control is required physically, but the dancer develops strength and detail.
6. Lastly, have the dancers go outside to a sunny area and see their shadows on the ground while they practice the *niliburan* and the *nilimbayan walu*. Have them observe if their shadows look identical to their movements or if there is some distortion. Do the images amplify the detail of the gesture by enlarging the movement? Do they feel this is a valid substitute for mirrors if they had none?

Vocabulary:

1. *Niliburan* (coiling)
2. *Nilimbayan walu* (swaying figure eight)

Assessment:

1. Describe what Ligaya Amilbangsa was able to create with her hands and body. Beyond mimicking an animal, did she tell a story about the animal's life?
2. Analyze the two fundamental movements of *pangalay*. Referencing the coiling and the alternating arm movements, what shapes and movement patterns do the gestures create? Do the students see these shapes as they are danced? Can they see them in their shadows when they practice?

Level II: The Ocean and the Islands in *Pangalay*

Introduction:

Pangalay comes from an island culture where the sea influences life as much as the tropical climate and the lush environment. In *pangalay* we often find sea life mimicked in its movements including seagulls, sea mantis, and the ocean waves. Island animals such as the monkey and wild boar are also imitated. Even the blossoming of a tropical flower can be danced through the movements of *pangalay*. Just as the sea has endless shapes and movement, so too are the many interpretations of shapes and angles in *pangalay*.

Malaya Filipino American Dance Arts performing Pangalay, June 2019. Dancers L-R: Gail Moscoso, Cherryl Davis, Cathy Singson, Anna Lisa Gutierrez de Guzman. Photo by Jonathan Potter and courtesy of Malaya.

Objectives:

1. Demonstrate how water can be interpreted in the body through *pangalay* movement. (Performing and Creating)
2. Practice deep breathing and coordinate breath and *pangalay* movements. (Responding and Connecting)

Materials:

1. A source of water to observe whether that be access to natural bodies of water nearby like the ocean, a river, lake, or a video of different bodies of water.

Progression:

1. Dancers can either do preparation research by observing a body of water either in real life or through a video.
2. Have the dancer close their eyes and envision the movement of water. Have them pay attention to the flow, the rise and fall of waves, the sound and the power of the waves. Have them consider the textures of the water. Rough? Smooth? Slippery?
3. Continue with the warm ups from the first level. Using the *nilimbayan walu*, have the dancers mimic water by practicing movements that mimic the waves of water that alternate from side to side. Dancers can explore levels of their hand gestures, below the knee, at the waist level, chest level, and above the head. What does this tell you about the movement, strength and flow of the water at different levels?

4. What other exploratory movement can be interpreted from the arms and body? Have the dancers experiment with movements that move forward and backward, upward and downward, and more level changes.
5. Introduce the breath and the concept of rise and fall of the waves. As we inhale we rise (bring height to our movements and rise to our toes) and as we exhale we fall (lower our movements and bend the knees deeply). Remind the dancers of the controlled quality of the movement. Have the dancers listen to each other's breath so they can rise and inhale and exhale and fall together.
6. Apply this breathing pattern to the *nilimbayan walu*. Have the dancers use their breath to listen to each other and move together.
7. Have the dancers mimic an ocean animal or an island animal. Using the slow controlled pace of *pangalay*, how does a fish swim through the ocean current? How does a bird glide in the breeze? How does a wild boar run and chase through the thick jungle forest? How does a flower slowly open in the middle of the night? Remind the dancers to use their *nilimbayan walu* and to be creative with their hand gestures.

How does a fish swim through the ocean current? How does a bird glide in the breeze?

8. Introduce hand gestures that mimic the *linggisan* (seagull) bird, the feathers flaring, or the wings in flight. Also introduce movements of a sea animal floating in the ocean, swimming through the water, or slicing through a current.
9. Using the breath and creative gestures, have the dancers put together a sequence of movements that interpret an ocean or island animal.

Vocabulary:

1. *nilimbayan walu* (swaying figure eight)
2. *linggisan* (seagull)

Assessment:

1. Describe the body's feeling when you're in the ocean. Does the body feel light? Does the body ever stop moving or does it always flow with the water current?
2. Since *pangalay* is influenced by the ocean, does one see the relationship between the two? Discuss how the environment influences *pangalay*.

Level III: Meditation in *Pangalay*

Introduction:

One of *pangalay*'s extraordinary qualities is the meditative aspect of its movements and the deep concentration that the dancer keeps throughout her/his performance. The dancer pulls the onlooker into the dancer's aura by drawing the audience into the performer's internal energy and focus on detail. When a *pangalay* dancer performs there is no clear end to their movements for each posture flows like water into the next. This is done through connectives that happen so smoothly that the audience hardly notices how the dancer leaves

a posture and enters another. The flow and continuity is made possible by a complex set of connective movements. It is the creation of movement in the dancer's mind while performing that puts the dancer into a trance-like state of deep concentration while improvising. While the dancer can sense the audience and feed off the energy given by onlookers cheering, the dancer remains collected and focused on their fluid motions like water's continuous flow. This is when the meditation is at its deepest.

The dancer remains collected and focused on their fluid motions like water's continuous flow. This is when the meditation is at its deepest.

Objectives:

1. Students will demonstrate a keen sense of detail for the fundamental *pangalay* movements.
2. Students will increase their coordination of mind and body, arms and legs, and breath.
3. Students will be able to flow and connect using the transitions in movement.
4. Students will begin their meditative journey with *pangalay* by learning to create and flow freely from their mind. Although this takes time, practice, and patience, the student will be able to understand how meditation can be achieved.

Materials:

No materials are needed for this level.

Progression:

1. Begin the lesson with the warm ups that include the *niliburan*, *pangalay* squats, arm and shoulder stretches, and hand flexion stretches. A new detailed body posture called *pinatudik*, wherein the upper torso is bent forward and accompanied by deep knee bends, will be added to the warm up. *Pinatudik* trains the body to strengthen the lower back muscles, abdominals, and lower extremities such as quadricep leg strength, gluteus muscle strength, and balance and stability giving the dancer a deeply rooted stance. The dancer will learn the *alun alun* or *hendek hendek*, a springing motion of the knees that gives the illusion of lightness and references the connection of the dance to the rising and falling waves of the ocean.
2. Dancers will travel across the space in the *pinatudik* body posture and apply the *hendek hendek* springing motion. This will prepare the dancer for the footwork called *kapo' kapo* which is a movement that mimics the leg motion while wading in water. Slow steady steps will complete the traveling movement for the *nilimbayan walu*.
3. Dancers will combine the *pinatudik*, *kapo' kapo* with *hendek hendek* springing motion and the *nilimbayan walu* hand gesture. In the Amilbangsa Instruction Method, the right arm and right foot move together, and vice versa. Dancers will practice this combined movement and travel forward, backward, and turn to their right or their left.
4. Dancers will learn the connective gestures called *kolek kolek*. The gesture has several variations, but for this class, the dancers will learn the *niliburan* with the fingers ending downward towards

the earth. The movement is an inward rotation of the wrist with flexed hand ending the finger pointing down to the earth. Dancers will learn how to combine the *nilimbayan walu* and the *kolek kolek* to create a seamless transition and flow of movement.

Inhaling and exhaling together.

5. Next, dancers can explore other gestures they created in the past lessons and connect them into a string of movements by using the *kolek kolek* and the *nilimabayan walu*. Dancers who want to try creating their own dance phrases can practice and experiment. Training the mind by practicing and perfecting the detail of the fundamental gestures will pay off in the future as the dancer learns to flow and improvise.
6. Finally the class will learn to move together by using the breath as a timekeeper for synchronization. The dancers will practice the *nilimbayan walu* in different directions in unison by inhaling and exhaling together which can be visually cued through the rise and fall of movements. As the dancers focus deeper on their breath and concentrate on unison and flow of movements, the class achieves movement meditation.

Vocabulary:

1. *Pinatudik* (forward bend of the torso and deep bend of the knee, essentially the *angalay* posture)
2. *Kapo' kapo* (leg movement that mimics wading in the water)
3. *Kolek kolek* (connective gestures of the hand that use the *niliburan*, and also as transitions)

Assessment:

1. Discuss the feeling of moving together silently with breath rather than counting. Does one always have to use counting to synchronize movements? What are the advantages of bringing an awareness to breathing while one moves and dances? What does the mind shift towards when the emphasis is not memorization but moving together through breath?
2. Discuss what one feels in meditative movement. Does the dancer feel peace, solitude, freedom? How does this affect their physical feeling? How does this affect their emotional and mental health?

Meditation on Proverb. Choreography by Peter de Guzman. Santa Monica College Global Motion, December 2014. Image courtesy of Peter de Guzman.

Peter de Guzman Pangalay Zoom Workshop, May 8, 2020
UCLA Archival Collection: Ube Arte
File Name: Peter de Guzman Pangalay Zoom Workshop
Length: 1 hour, 5 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209225
Description: Peter de Guzman gives a virtual pangalay dance workshop via Facebook Live, presented by Search to Include Pilipino Americans (SIPA) for their Filipino Fridays virtual event series hosted by Maria Carmel Valendez.

Bibliography

Caruncho, Eric S. 2015. "Ligaya Fernando Amilbangsa: Dancing to the Rhythm of Life." Inquirer Lifestyle, October 18, 2015. Accessed August 5, 2020. https://lifestyle.inquirer.net/210320/ligaya-fernando-amilbangsa-dancing-to-the-rhythm-of-life/

Fernando-Amilbangsa, Ligaya. 1983. *Pangalay: Traditional Dances and Related Folk Artistic Expressions*. Manila, Philippines: Filipinas Foundation.

Fernando-Amilbangsa, Ligaya. 2006. *Ukkil: Visual Arts of the Sulu Archipelago.* Quezon City, Philippines: Ateneo de Manila University Press.

Linggisan - Ligaya Fernando-Amilbangsa. 2008. YouTube video, 00:06:17. Ligaya Fernando-Amilbangsa rehearses Linggisan with Pakaraguian Kulintang Ensemble for performance at Magkaugnay: Cultural Connectedness in Philippine Music and Dance on September 13th at John Ford Amphitheater. Posted August 29 by MaciejMezynski. Accessed July 22, 2020. https://youtu.be/aafKF_KZx8A

PETER DE GUZMAN (Contributor) is a dancer, choreographer and dance ethnologist. He is currently the artistic director for Malaya Filipino American Dance Arts based in Los Angeles. A graduate of UCLA's World Arts and Cultures/Dance, Peter sees all the world's dance forms as equal and relevant. Peter has dedicated his research and practice on the Pangalay dance from the southern Philippines to represent the modern day Filipino American experience.

CHAPTER 11

An Interview with Michelle Camaya Julian and Nico Delmundo of Samahan Filipino American Performing Arts and Education Center

INTERVIEWED BY ELEANOR LIPAT-CHESLER
AND DR. MARY TALUSAN

May 15, 2020

MICHELLE CAMAYA JULIAN (Interviewee) is a performing artist with a B.A. in Dance from U.C. Irvine and credits in The Lion King on Broadway, several Broadway National tours, movies, TV, and music videos. She is currently based in San Diego and teaches Philippine folk dance for Samahan Filipino American Performing Arts & Education Center, several yoga schools and substitutes for the Sweetwater and Poway Unified School Districts. She Co-Founded the KAMOCHIMETHOD in 2016, with its mission to continue to sustain the health and longevity of all living beings and reconnect them with a purposeful and blissful life through the medium of yoga and dance.

NICO DELMUNDO (Interviewee) is a dancer-choreographer based in San Diego, CA. He is an instructor at the Samahan Filipino-American Performing Arts & Education Center and has also performed with Malaya Filipino American Dance Arts and PASACAT Philippine Performing Arts Company. He was initially trained in dance by Bayanihan Alumni, Joji Ramirez Castro, and further conducted research with his own fieldwork on indigenous dance forms of the southern Philippines and Sulu Archipelago. In addition, he also studied the musical instrumentation of Rondalla and Kulintang music under the direction of Dr. Bernard Ellorin.

Note: This interview transcript has been edited for length and clarity.

Eleanor: Hi everyone. Welcome to the first interview of our California Revealed UCLA Ethnomusicology Archive and Ube Arte partnership for our book project. My name is Eleanor Lipat-Chesler, I'm an independent scholar with Ube Arte, and I would like everyone to introduce themselves.

Mary: Hi, everyone. I'm Mary Talusan Lacancale and I'm a co-curator of this project for California Revealed, and I'm just so glad that we could get together and do this project.

Michelle: Hello, everyone. My name is Michelle Camaya Julian, and I'm a dancer. I've been dancing since I was four years old, and I joined the Samahan Filipino American Performing Arts and Education Center when I was eight years old, many moons ago.

Nico: Hi everyone, my name is Nico Delmundo. I'm also a cultural dancer, cultural musician as of recently, based in San Diego. I've been a part of many PCNs [Pilipino Cultural Nights] and a couple of different Philippine dance companies as well.

Eleanor: So, let's start from the beginning. How did you get into Philippine cultural dance?

Michelle: When I was eight years old, I joined Samahan. I was basically recruited by—I feel like she is the muse of Samahan, a very active woman—her name is Elly Aguilar… She saw me dancing at maybe a tap dance show or a jazz performance. She approached my mom, and she told her about Samahan. Since then, I joined Samahan, I became a junior dancer, I evolved into a company dancer, and I also was a professional dancer in college and professional dance performances. I was also recruited to become choreographer for a lot of Samahan performances. I then evolved into being a dance teacher and company member. Recently, I was also the Vice President of the board—so many different hats in Samahan throughout all the years. Now, I'm co-teacher with Nico in the North County of San Diego for almost four years.

We formed a sense of community, I bonded with a lot of friends, and it's been a part of my life ever since.

Eleanor: If you were eight years old, would you say the interest came from inside you or were you pushed into it?

Michelle: I don't know if I'd say "pushed." I was just down for anything. I was a wild little girl. Starting with dance at four years old, being approached to join Philippine folk dance at eight, I just did anything my mom told me to do. So, I joined a folk dance company, and little did I know that Philippine cultural dance was being instilled in me through the art of dance from Ruby Chong. I just stuck with it, I enjoyed it. We formed a sense of community, I bonded with a lot of friends, and it's been a part of my life ever since.

Mary: Do you remember a moment when you were that young, and maybe it dawned on you that this cultural dance that you were doing had more significance than just dancing in itself? In other words, how did it inform your sense of identity when you were that young?

Michelle: Well, it didn't really hit me until I actually went to college. I was at a dance major at UC Irvine. It really hit me when my dance history professor at UC Irvine was showing cultural dances from all over the world [in] pictures. She showed a picture of a Philippine folk dance company, maybe it was Bayanihan [Bayanihan, the National Dance Company of the Philippines]- what I knew was *singkil*. She said, "This is a cultural dance from the Philippines, the *tinikling*. They use the bamboo poles…" I had to raise my hand and let her know, [that] actually, that is a dance influenced from the southern Philippines (we don't all know about the history of *singkil*). I said *tinikling* is more of a rural dance from the countryside, and this photo is actually in another region of the Philippines. It was incredible that *that* knowledge that I had learned [while] growing up was applying to my university years, where I actually had to correct the professor of dance history. She took it in stride, she thanked me. It wasn't until later where we got to travel to the Philippines and do research out there. Going with a bunch of FilAms, with Kularts, with Alleluia [Panis] from San Francisco, when we were able to travel to the Philippines (I mean, I'm going

everywhere right now) that it really dawned on me - the resources in the Philippines and bringing it back to the US.

Eleanor: Michelle, I'm going to ask you to hold that thought because we're going to dig into the topic of research in a minute. I would like to invite Nico to tell us his story.

Nico: How I got into cultural performing is kind of a roller coaster. I was this firecracker of a kid and I just couldn't stick to one thing, mainly because I want to learn so many things. Where it really started was with PCNs, the Philippine Cultural Nights. That was actually at my high school. Prior to that, I was inducted into the international thespian society. It's basically acting guilds for many high schoolers and students. I was a theater person in middle school and high school. I also lived overseas, so by the time I moved to San Diego in 2011, I didn't have friends, I didn't know anyone. It was the Filipino club who came up to me saying, "Hey, you should join the club. We are having auditions for this show," and that was right up my alley. It was the PCN. I auditioned, I got the lead role. I saw all of the cultural dances from there, and I did a couple of them. I kept going with PCNs over the course of high school, college - I think I've been a part of maybe around 10, if not more PCNs, when you add them all together.

Nico Delmundo performing with Samahan Philippine Arts and Education Center "Pamana (Legacy): Celebrating Heritage Through Our Children" performance, San Diego, CA, May 26, 2018. Photo courtesy of May Vukotich.

After I graduated from high school, I had seen Pasacat, the Philippine dance company in San Diego. I saw them perform [and I was] interested, so I took a couple of my friends to one of the rehearsals. I was the only one who ended up staying in Pasacat. Later, I ended up joining Samahan, maybe a few years down the line. I've been with Samahan ever since. I've also been part of Malaya, PKE [Pakaraguian Kulintang Ensemble], but that's really how I got started. Interesting how the world of theater overseas - not even in America - was the link that really brought me into PCNs, and here I am today.

Eleanor: Nico you said, 10 or 11 PCNs. Clearly you didn't go to 10, or 11 schools. How does that work?

Nico: Yes. That wasn't a mistake, you heard that correctly. Obviously I went to a high school, I went to a college. I was part of two PCNs in high school. When I was in college, I went to a community college first. I was a part of one there. A lot of the FilAm space, at least in San Diego (I don't know how it is in other parts of southern California, or northern California, how exclusive they are) they were pretty open down here. So, I was a part of maybe three or four with SDSU [San Diego State University]. I did about three with UCSD [University of California at San Diego]. Later on in life I did one at USD [University of San Diego]. Combining all of them, mostly during my early years (in high school and early college) [I was] the director/writer, or choreographer. Later on, with all the other schools like SDSU, UCSD, USD, either I was just performing, or I was teaching a couple pieces to the students themselves. Since I'm older now, I'm considered an alumni. That's how I got involved in all these PCNs, and I'm still ongoingly [sic] involved with them.

Eleanor: In the beginning, were you recruited by the other schools? How does that work?

Nico: It was more so [that] I wanted to do it. I was so interested in this stuff, the whole theater, art. There was just a part of me that really wanted to be a part of these things. When I was going college hunting in high school, I basically looked at these schools based off of the quality of their PCN. I know, that shouldn't be a factor for higher studies, but that was really a big thing for me… I was that weird person that really got excited over this kind of stuff… I was reaching out to certain groups of people… I would always peek my nose in everywhere, and then one thing led to another. A lot of the schools down here were pretty open about it, so I'm grateful for that. I love it; I kind of hate it to a degree as well, but I mostly love it.

When I was going college hunting in high school, I basically looked at these schools based off of the quality of their PCN.

Eleanor: What you seem to be describing is a passionate love for theater, for performance, for the stage, for artistic collaboration. I'm going to ask you this, and I'd also like to hear from Michelle about this - was there any part of your cultural identity, or self-identity involved in this, at the beginning?

Nico: I'm not sure. I think it's because I was involved with music and theater growing up.

Many schools that I went to overseas had a lot of money for certain extracurricular activities. Drama was one of them. I remember taking these weeklong workshop conferences in other countries on the theatrics of dramatic arts. I've learned everything from Shakespearean text to Reader's Theater, so many different forms of theater. When I was introduced to the world of PCN, I was like: "Oh, y'all need help, so, let me tell you..." I have a lot of experience. I've done a lot of different genres of theater that wasn't necessarily like Broadway, or community theater-based. It was more like the obscure kind of theater that you'd never hear about. I was really into storytelling and whatnot. I have something to provide so why don't I help?

Michelle: UC Irvine has a really incredible Filipino club called Kababayan. So, when I went to UC Irvine—as a dance major and just being a social person in general, wanting to connect and create community in another city other than San Diego, I joined Kababayan. In Kababayan, I didn't even know about PCNs. "There's this show at the end of the school year where you have the different suites, and if you want to choreograph for it, let us know." Coming from a folk dance history, I wanted to contribute my knowledge, and teach it to my classmates and the other people in the club. The first couple of years, I was a part of the PCN Coordinators, contributing my knowledge of folk dance to other university students. Because when you think about it, not a lot of people do learn Philippine folk dance. There's only a handful of people who [are] able to teach it. It was a really big honor to be a part of that.

Mary: If I could just interject one thing about my experience growing up. It's just so amazing that as Filipino Americans growing up in San Diego, you had so many choices and so many resources. I came

from a small town in Massachusetts. We had one group that was for all of New England, but it wasn't as convenient. I think what you have in common is that you do come from artistic backgrounds already, and that when you got to college or participated in PCN, you made contributions to not only that genre, but to the students that were there. What were some of the issues, struggles, or gaps in knowledge that you think PCN participants benefited from your artistic contributions?

Nico: Okay, so I'm not gonna lie. My early years in PCN, I made some wacky creations, I made some weird stuff. Looking back, I would never ever do that, ever again. I would make modern *sakuting,* these weird storytelling things, very theater-like. I know Michelle was also involved with theater, but I was involved with *obscure* theater. A lot of PCNs tend to follow a formula. I'm kind of a rebel at heart; I like to challenge things. I'm like, "why does it have to be like this?" I do realize how that can be problematic in some ways, and I've learned a lot since then. I'm still kind of the same person, where I do like challenging systematic structures. I like getting people out of the mindset [that] it has to be like this. I told stories with the dances. I remember one of the years with SDSU, I was like, "you shouldn't do this dance unless it does anything with your story or characters." I was choreographing a "colonial dance." If this dance did not happen, there would be a plot hole in the actual story of the PCN. So, it was choreographed in a way where it was like a funeral, but it was really subverted [sic] in terms of story and plot. In my early years being involved with PCN, I would contribute just by being a little bit different, trying to get us to think about how things are traditionally structured.

I would tweak it to make it pop for myself, with the freedom as a choreographer.

Michelle: In regard to teaching the dances during the PCNs, what I recall was that a lot of the college students were basically blank canvases. Like you said, not a lot of them have the direct resources to learn legit Philippine folk dance. Coming from my history with Samahan, I entrusted myself to my teachers and what I learned from them. Creatively - yes, I would tweak it to make it pop for myself, with the freedom as a choreographer. Like with *maglalatik*, and like Nico mentioned earlier, with *tinikling* - just being creative and juicing it up in my own way. It wasn't until later on, where I became a little bit more skeptical, because I became a little bit more knowledgeable.

The executive director, the woman who created and formed Samahan, the late Dr. Lolita Carter, she also came from a modern dance background, so she revered modern dance intertwined into the folk dance. In the '80s and the '90s that was [considered] okay, but now going into this new generation of minds, where they're asking legitimate questions: "Where's the stomps derived from, what's the purpose of the stomps?" Now we're actually going back to more traditional work. Yeah, I created some weird stuff when I was given the opportunity. Because, that's all I knew, and I didn't delve deeper into research, resources, and the legitimacy of the dances. I just taught what I knew, and then flourished it up a little bit more. Now, things have changed. Now I'm wanting to have actual direct resources from the Philippines and be respectful of all the many cultures of the Philippines.

Nico: When I have these [PCN] consultations when they want to do Philippine dances or incorporate Philippine music, I always ask them, "Why? Why do you feel the need to do this?" Like one particular

year with SDSU, they had these lists of dances that they wanted to do and they threw the whole thing out - "you know, you're right, we have no reason to show any of this stuff." It's really something I wanted to instill. Along with that skeptic nature - "What is the value of simply showing something that you are not familiar with? How does this affect your overall show? What exactly are you trying to present? Is this something that is authentic to even yourself?" Those kinds of questions, those are the conversations I love instilling, whether they like it [or not]. Sometimes they go in with this whole plan, and then they go, "We have to go back to the drawing board."

Eleanor: That's really interesting. Michelle was noticing a shift [in the] '80s and '90s to wanting to know the context. Nico, you were saying there was this focus on story and plot. Did you notice a shift to interest in cultural context or meaning?

Nico: Honestly, sometimes, yes. I think it depends on who you talk to. When I've made consultation, choreographed dance, or actually worked with a coordinator, most of the time they're still kind of in the dark. Still perpetuating a lot of the modern stuff that was reminiscent of '90s, '80s. The only difference is in context of the story itself. I feel like the story gets a lot more political, the plot gets a lot more political, a lot more current, openly talking about racism, colorism, structural colonialism. I think that is a shift in terms of plot. But in terms of actual cultural performing, not really. There are definitely pockets of someone challenging something, but that's kind of few and far between. Maybe a little bit is still better than nothing.

Michelle: Nico and I have this responsibility in Samahan, because we are the teachers, we are the educators - of not only the apprentices, which are the older kids and the adults, but we also teach junior dancers from four years old to 14 years old. We teach these kids about Philippine folk dances in its most traditional nature. Because we know that the more you tweak something, you're just going to go farther and farther off track. In the '80s, '90s, it was like, "Oh, we're going to be so creative and go." Then all of a sudden, it's like, "Wait, you're far over there. Let's get back on track again." I think that's where we are at right now.

Nico: If we are at this point where we're off track, and we're kind of forgetting about where it comes from, or what it actually means, I think cultural context is really important. I don't think doing something wacky is a problem, per se, cause there's obviously value in it. There's artistic merit, creative license, all that stuff. But you don't want to *replace* something that is more authentic, something more traditional. With all of this innovation and modernization, we're overriding history, and that's problematic in its own way. So, I see what you're saying Michelle.

With all of this innovation and modernization, we're overriding history, and that's problematic in its own way.

Eleanor: This is super interesting, talking about creativity and tradition, and that tightrope balance. In the interest of time, though, I need to shift us over to the topic of research.

Michelle: In UC Irvine, there was this education abroad program, which I applied for because I knew that Kularts with Alleluia [Panis] was taking about 12 FilAm students to study the dance, music, costume, culture of the southern Philippines. I got a grant from UC Irvine to go with Kularts in 2004. We went to so many different regions of Mindanao and studied with the tribes there, and witnessed all types of rituals. The Music Director of Samahan, [my] very good friend, Dr. Bernard Ellorin, was also part of that group. I was going more towards the dancing aspect and he was going more towards the music aspect. Nico, myself, Bernard, and even Kim Kalanduyan, we went back to the Philippines last July 2019. It's been incredible to go back there and meet up with our resources - amazing, amazing people - to learn from them, and to bring back to the U.S. and teach what we learned.

Nico: How I got into researching - I was kind of proactive about it. I was that person that would Google everything, every single dance that I learned about. I had Evernote, which is an online note taking app, and I have this journal where I would write down everything that I knew about the dance. *Tinikling*: dance of a bird, mimicry... I did that for every single thing until I realized that there's hundreds, maybe thousands of dances. Then, I kind of stopped. This was me around eighteen/ nineteen with Pasacat. I would also contact people in BIBAK and in Samahan. Bernard was one of them and Jhoselle Padilla, she's formerly a member of PKE [Pakaraguian Kulintang Ensemble].

I would ask these questions and a lot of things would never add up. I originally thought: "Are these different variations?" That's where I realized that misappropriation, or "overriding culture" was a big thing that was happening. So that's what got me really ingrained in history research. When I got a hold of one of those [Francesca Reyes] Aquino anthology books, I got the goldmine. That was written a long time ago, where facts were not really checked as often. There's still great information in there, but, like I said, a lot of things were just not adding up. Different generations were saying different things, different age ranges were saying different things. The internet, books, everything was never adding up, until I really looked at the history and tried to read *between* the lines and see what they're actually saying.

One specific example I like pointing out is that when Bayanihan created their own version of *singkil*—it's a really popular dance they created—they made it this princess fan dance, and they stand by [it]. "Mommy" Urtula, their Artistic Director at the time, was saying: "Yeah, we learned this from a princess, that's what makes it a princess dance. It's based off the Maranao *Darangen*, which is their giant epic homestory." So that's why they called it a princess dance. But from what I've learned going to Mindanao is that it wasn't really performed by a princess. Princesses don't really perform; if you're royalty why would you perform? You have to perform *for* the princess. The more I researched - talking to Bernard, a lot of the cultural practitioners, the actual natives of that area - I then realized that the word that they use for princess can be translated as a cultural performer in the context of that culture, which is the word *putri.* That's more of a title. The word *putri* can mean princess. You can say *putri* Michelle, and that can be translated as princess, but a better translation would be "your honor" or "your majesty." "Your honor" doesn't really suggest royalty, but it is a position of stature. In the Maranao culture, the people who practice the arts, the *Onor*(s), they would carry the title of *putri*, which can be confusing to some people. Maybe Bayanihan didn't actually learn from a "princess," but they did learn it with someone who carried that sort of title that was mis-translated at the time. I wouldn't have known that, had I not gone to the Philippines. I'm not just talking about the dance itself; I'm talking about the culture, the language, how that has influence on the dance form, and how things get misconstrued.

Eleanor: You traveled to Malaysia as well, right?

Nico: Yeah, I traveled to Malaysia as well. There are seafaring groups. There's a lot of ethnic groups in the Philippines that don't necessarily identify with a sovereignty per se, because their ethnic group and their culture is transmigrating between many islands, or voyagers. Many ethnic groups in the Sulu archipelago travel back and forth between the Philippines and Malaysia, and they don't really care. Whether, or not they're "Filipino citizenship" or "Malaysian citizenship," they would probably call themselves by what they actually are, which is Sama, Bajau, Tausug, Suluk, whatever they would identify as. They would most likely say I'm a Sama person of Philippine citizenship, or I'm a Sama person of Malaysian citizenship, so there's a lot of crossing paths there as well.

Mary: What was your feeling when you discovered, or realized that some of the books and resources that we rely on as performers of Philippine or Filipino folk dance aren't so accurate?

Nico: Honestly, I was outraged. I'm not speaking on behalf of anyone else. I remember this was in 2014 (which is not even technically that long ago in the grand scheme of things). I was like "everything I learned is a lie." I remember making a big deal about it. I would complain about it to everyone that was a part of PCN, like, "Oh my god, did you know about this because blah blah blah..." I felt some type of way. I since like to say that I've calmed down. But I also do understand why it happens. I used to be like, "Oh, people are just evil because they want to take things for themselves." But then I understand it's a system that pushed it to be like that.

I was like "everything I learned is a lie."

Michelle: Nico, what was this curriculum like in the school in Batangas? They have this set curriculum where everybody does the dance the same way. That's the bible of the folk dances.

Nico: When me and Michelle went to the Philippines, we also went to Batangas. For people that don't know (people just loop colonial culture all together), the indigenous Tagalogs differ from the city, or urban Tagalog culture. We went to Batangas [to learn] about their rituals and whatnot. To my understanding, a lot of the groups in the Philippines - schools, colleges - they have a curriculum that is standardized. I think it's actually been overturned recently. But, for a long time, these dances were taught as a curriculum, as in you go to P.E. [Physical Education class] and you'd learn how to play basketball. It was part of their P.E. and an extracurricular course that was mandatory in most cases... Because it was standardized, you need a textbook. What they base it off of were the manuscripts from Francesca Reyes Aquino (I believe Bayanihan's material as well, but mostly Francesca Reyes Aquino's manuscripts) on Philippine dances and music. That's not just dance, it's also *rondalla* as well. Because they also had a lot of "indigenous dances" in there, they had to structure it in a way. For example, [for] a dance like *jota batanguena*, they would literally tell you in a snippet in their textbook: this is what the dance is about, this where it's from, and here are the steps. Literally, written down choreography and formations on how to do things. For people that study vernacular dancing, that's not how "traditional dances" formed. Dance isn't formed through a textbook per se, it's passed down non-literally. In many ways, [the text] also helped them to preserve things that they wouldn't have remembered

decades and generations down the line. It can be problematic, but it has been helpful in the past to keep them "correct." And that is something very common in many schools in the Philippines.

Michelle: Keep them archived!

Mary: Going forward, what would you recommend to the current generation and the future generations of Filipino American cultural performers, college, our community?

Michelle: Accessing resources, making use of resources that are out there, reaching out, asking questions. Make sure that what they're putting out there is respectful to the culture that they're representing.

Eleanor: How do you try to carry that out in your work as a dance teacher?

Michelle: When someone has a gala, we look at our repertoire and see what can we put out there onto the stage that people probably haven't seen, or seen in a while, and yes, represent the underrepresented.

Represent the underrepresented.

Nico: For forward strategies, the advice that I would give to all who want to work in culture: ask yourself what you're trying to do. Why is it you want to do these things? Is it because you want to learn about a part of yourself? You can learn about yourself in many different ways. The rude awakening is that the Philippines is very diverse. There are over 100, 200 different ethnic cultures, and you're probably not attached to every single one. Do you want to represent the underrepresented, like Michelle said? If you want to do your culture justice, then I feel that's solid reasoning. If your reason is to be flashy and to do something exotic, show people how cool you are, I think you really need to reevaluate some of your stances.

If you do want to go ahead into the deeper, more seasoned cultural arts, there are resources - there is PKE, there is Ube Arte. YouTube isn't the greatest thing because of how misleading a lot of things can be. But if you are going to use YouTube, my general rule of thumb [when] studying an "authentic" cultural dance off of YouTube: I would [ask], "are they performing on a stage, are they performing at a theater, are they performing in the fields, are they performing in it at a party?" That is what's gonna point you in better directions for using YouTube videos that aren't problematic. Because [the videos] that aren't on stage, that aren't at a theater, the ones that are in the fields, [are the ones] that really resemble what I have seen, what Michelle has seen, in the actual field in the Philippines. I use that to filter out. If you're going to use YouTube (I don't highly recommend it, but if you are, I understand how accessible it is) I would just use that checklist. Is this done in the theater? If it is, then it's probably not the most authentic piece. It's probably heavily innovated, heavily modernized.

Michelle: Yes, and a beautiful way to educate and to entertain respectfully. There is a graceful way that you can put those two together.

Eleanor: How would you advise a dancer or a choreographer if they want to be creative and express themselves using some of the gestures or trappings of Philippine culture?

Nico: What they have to realize is that many of these gestures, the reason that you find them entertaining is because it's "exotic" to you. If it's exotic to you that means, by definition, it's not of your culture. *Pangalay*, *singkil*, is [sic] very popular right now. I'm not Tausug, Sama, Maranao, Maguindanao, I'm not of ancestry of an ethnic group. If you are to modernize it, you're taking it out of context. Feel free to do so, but I would ask yourselves time and time again, do you feel comfortable showing what you create to someone who is actually of that culture? If you wanted to do *singkil*, for example, you want to make something super creative about it, make it innovative in your own way, how comfortable would you feel, showing [your piece] to a master performer of that actual culture, like an *Onor*, who is a master at performing *singkil*?

Michelle: That would be the gauge.

Nico: Yeah, just keep that conversation going on in your head, and I feel that you'll find the way.

Mary: Filipino American organizations often say in their mission statements that they want to promote, preserve, and educate Filipino youth about Philippine culture.You almost grew up in this organization, Michelle. Nico you went into it very early on. First, how do you think it helped shape you, personally, to be so engaged with Filipino culture as a Filipino American? Number two, what are the valuable things that we as Philippine American cultural educators should pass down to the youth?

Michelle: The incredible diversity of the Philippines. How it's not just a broad stroke cultural affair. Hundreds of different cultures. In regard to the organization that we are part of, a big thing that is necessary is communication and dialogue. With Nico being the generation that he is, myself coming from where I've grown up with the elders in Samahan, there needs to be this constant open dialogue, because, generationally speaking, there can be some clashing of ideas. For Nico and his ideas in regards to how we teach the younger kids, compared to the elders, it's all trying to get on the same page. There is necessary communication that needs to happen within each organization, so that we are all on the same page [regarding] what we need to teach the younger kids right now.

There needs to be this constant open dialogue, because, generationally speaking, there can be some clashing of ideas.

Mary: How do you think that cultural education helps them as Filipino Americans?

Michelle: In learning the dances, it instills confidence in them. It creates a sense of community. Right now, we've been teaching them how to sing, also. Different songs in Ilokano, Caviteño. Nico's been teaching them how to speak the different languages. It's enriching them in that way, and let me tell you they have amazing memories, where they learn the songs faster than I can even learn the songs. They're just so open to it, they're like an open book. Going back to the responsibility that

we have as teachers, what I love teaching them is the many different cultures - the Maguindanao pieces, rural countryside pieces, the […] Tagalog pieces. They might not know right now about the incredible diversity of the Philippines; they're just taking it in as we teach them, but hopefully they'll realize later that each different region is so distinct in itself, from the Cordilleras to southern Philippines, to the Ilokano dances. From when I was eight years old to my college years, I was just learning. Now it is like, "Oh my gosh the Spanish-influenced dances!" Everything is so highlighted now, and distinct to the history of the Philippines in regards to colonization, in regards to a location in each island.

Nico: I also think it's important to educate in our terminology. The term, Philippine dance, is such a vague statement. I know we've grown up learning that the Philippines is this one country that my parents are from. It's the Philippines, we are Filipino, that's that. It makes us have complete ownership of everything that makes up those 7,110 islands. But it's just as vague as saying "American" dance. What does that mean? That can mean square dancing or hip-hop, completely different things, completely different areas, completely different ethnic groups, time periods. Just saying "this is a Philippine dance" can be misleading. I'll mainly define a piece as "this is a Sama dance." "This a dance by the Tausug people, a Maranao dance, this is a song in Sinama." That gives it its own identity in itself, as opposed to being all just Philippine dances. The over-inclusion is degrading; it's given itself less character in a way. I think education and the way we talk about it is important. Even if we are just part of a PCN for one year, it's better because at least they can tell the difference between a mountain dance and a "Muslim" dance. If we can just fine-tune that further; as opposed to just saying "mountain," "It's a Kalinga dance, it's an Ifugao dance."

Michelle: That is what we are really focusing on right now with the kids. That is what I really appreciate about the education system with Samahan right now. It's that foundational knowledge and insight about the dance - where it's from, the cultural context. Then segueing into the choreography and the movement, allowing these kids, ranging from four to 14, to be able to decipher, distinguish these pieces. Even the difference between a Maguindanao *malong* and Maranao *malong*. Can you tell the difference? Because, let me tell you, it wasn't until I was in my 30s that I was able to distinguish between the two.

Michelle Camaya Julian (center) performing with Samahan Philippine Arts and Education Center performance, David and Dorothea Garfield Theatre, San Diego, CA, October 5, 2019. Photo courtesy of May Vukotich.

Eleanor: I have a devil's advocate question. We talk about Filipino American history and it's an established field. What do you say - can we claim that there's such a thing as Filipino American dance?

Michelle: What would that be?

Nico: I think it is correct to say there is an established Philippine dance, a Philippine performing arts platform. But, in my personal opinion and from what I've researched, throughout general world history, colonialism is strong. The Philippines has its own problems of being colonized by Americans and other European and Asian cultures, but I think by calling it Filipino American dance… it's showcasing a lot of

this colonial mentality, how the American culture is dominating over "traditional" Philippine culture. As Filipino Americans, we don't see it as oppressive because it's us. But hold on, how does what we do affect the minority? Who is the minority, who is the marginalized culture? It's definitely not the Americans. To a degree, I would even consider Bayanihan, and implementing [folk dance] into schools, as Philippine American dance. Because it's Philippine dance that was put into an American education system. It's how I interpret it, when I hear Philippine American dance, I hear colonialism.

Eleanor: I'm just saying that we have to tread carefully, it's a sensitive area. There's a lot of danger for power dynamics, and we should just be careful.

Michelle: I myself, I am Filipino American. I'm representing the Philippine dancers, but I myself being Filipino American, I only identify as *my* identity presenting the cultural arts.

Nico: I like to think that I am a Filipino American representing Kalinga culture, Tausug culture, Maranao culture, and a couple of Filipino-American pieces alongside that.

Eleanor: I think it's about time to wrap up. Does anyone want to add anything in closing, before we say goodbye?

Michelle: We appreciate you for creating this platform for all of us to share our experiences to help people pursue the greater good, to be skeptical, to ask questions, to know that there are resources out there.

Know that there are resources out there.

Nico: Thank you so much for this. This is something I really would've appreciated back in the time when I was scrounging the internet, looking for everything about Philippine dance.

Michelle: Working with Nico for the past four years, I want to say that I adore his passion. At first, I was "Wow, you got a lot." But four years later, I support you. I am twice his age and I feel positively about our future because we have Nico with his insight. I'm right there, I'm your number one fan rooting for you.

Nico: Thank you. Honestly, you inspire me as well. This whole thing, this Philippine cultural performing arts, inspires me. It's my first love in life. If I can make this into a career, into a lifelong passion, that's fine. I genuinely love Philippine culture and it's performing arts. Whether in the context of PCNs, or traditionally in the field by indigenous people, I'm glad I'm part of something so big and so great.

Interview with Samahan folk dance teachers Michelle Camaya Julian and Nico Delmundo, May 15, 2020
UCLA Archival Collection: Ube Arte
File Name: Michelle Camaya and Nico Delmundo Interview
Length: 1 hour
Link: https://californiarevealed.org/islandora/object/cavpp%3A209222
Description: Dance directors Michelle Camaya Julian and Nico Delmundo of Samahan Filipino American Arts and Education Center discuss their personal journeys into Philippine folk dance teaching, research, and performing. Interviewed by Eleanor Lipat-Chesler and Mary Talusan.

Nico Delmundo Teaches Maranao Fan and Singkil Dance Movements, 2019-02-24
UCLA Archival Collection: Ube Arte
File Name: SCPASA KULINTANG
Time Code: 00:10:00
Length: 12 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209191
Description: Nico Delmundo teaches basic Maranao fan *(apir)* and *singkil* dance movements to college students attending the SCPASA Annual Summit at UC Irvine as part of a workshop by Pakaraguian Kulintang Ensemble and Samahan Fiipino American Dance Arts discussing relationships with native informants and doing research in the Philippines. Irvine, CA.

ELEANOR LIPAT-CHESLER (Interviewer) is co-founder of Ube Arte performing arts research and education organization, and a founding member of Pakaraguian Kulintang Ensemble. She studied music and anthropology at Barnard College, Columbia University, and ethnomusicology at UCLA, where she wrote her M.A. thesis on gender issues in transnational kulintang performance. As a Fulbright Fellow, she conducted doctoral fieldwork in Thailand and Laos among itinerant folk theater troupes. Her article, "Thailand: Contemporary Performance Practice," appears in the 2019 SAGE Encyclopedia of Music and Culture. She is a freelance research strategist and proud mother to Nico and Junot.

DR. MARY TALUSAN (Interviewer) is Assistant Professor of Asian-Pacific Studies at CSU Dominguez Hills. She holds a Ph.D. from the University of California, Los Angeles in ethnomusicology specializing in the music of the Philippines. Her scholarly work examines Filipino and Filipinx American musical performances through the complex web of race-making, U.S. colonization of the Philippines, and contemporary cultural production. Recent publications include "Muslim Filipino Traditions in Filipino American Popular Culture" in *Muslims and American Popular Culture* (2014), "Marching to 'Progress': Music, Race, and Imperialism at the 1904 St. Louis World's Fair" in *Mixed Blessing: The Impact of the American Colonial Experience on Politics and Society in the Philippines* (2013), and an essay in *Philippine Modernities, Commemorating 100 Years of UP College of Music* (2018). Her upcoming book with the University Press of Mississippi is entitled *Instruments of Empire: Filipino Musicians, Black Soldiers, and Military Band Music during U.S. Colonization of the Philippines.* Dr. Mary Talusan Lacanlale has received the Fulbright (IIE) Fellowship, Ford Dissertation Fellowship, and Mellon Postdoctoral Fellowship. She performs the music and dance traditions of Mindanao, Southern Philippines with California-based Pakaraguian Kulintang Ensemble.

CHAPTER 12

Theatrical vs. in-situ performance: The Bayanihan Effect

BY DR. BERNARD ELLORIN

For over sixty years Philippine cultural dance companies have provided an idealized image of the Philippines, a post-colonial archipelago located in maritime Southeast Asia. Theodore Gonzalves (2009) in "The Day the Dancers Stayed," mentions that since the mid-1920s folk music and dances have been institutionalized when the country's physical education department incorporated dance instruction into the national curriculum —all through the pioneering efforts of dance researcher Francisca Reyes Aquino. However, the Bayanihan National Philippine Dance Company, with the creative ideas of Lucrecia Urtula and Lucrecia Kasilag, has received international notoriety for theatricizing their repertoire of cultural dances presented in five suites labeled from a Manila-based Filipino perspective on regional diversity: I) the Igorot Suite (Mountain Tribes of northern Luzon); 2) the Lumad Suite (animist Minorities); 3) the Muslim Suite (Mindanao-based ethnic groups practicing Islam); 4) the Maria Clara Suite (Spanish influenced dances); and 5) the Rural Suites (dances from the "countryside"). As a result, the recontextualization of folk music and dances happens within a two-hour staged theater presentation. Contemporary renditions popularized by the Bayanihan inadvertently became the standard for many cultural troupes to emulate both in the homeland and the diaspora. I propose this form of staging be called "the Bayanihan effect"—the mimesis of Bayanihan's theatrics for cultural performances in order to impress foreign audiences. Coming full circle, university-based performing arts troupes from the Autonomous Region of Muslim Mindanao and the Sulu Archipelago have developed their own theatrical interpretations of secular performing arts for entertainment during tourist festivals attended by foreign audiences. Similarly, an idealized view of the ethnic minorities from different provinces are instilled in each performance.

Staging cultural dances leads to an essentialized version because of the influences from settler colonial populations in the southern Philippines—descendants from the lowland majority with Westernized standards of theater and presentation. Forming these cultural troupes provides financial aid and professional development for students who serve as cultural emissaries representing their university's province. Hence, regional cultural troupes from different universities become the counterparts to Manila-based dance troupes. Four southern Philippine ensembles, influenced by the settler colonial communities, follow Westernized standards of theater and preservation for their cultural preservation process: the Darangen Cultural Ensemble of Mindanao State University Marawi, the Tambuli Cultural Dance Troupe of Mindanao State University, Sanga Sanga, Salamindanao Dance Company of Cotabato City State Polytechnic College, and Sining Panandem also from MSU-Marawi. Faculty and alumni descended from the indigenous ethnic groups established these university-based cultural ensembles for continuity of their traditional arts in an institutionalized setting.

Henrietta "Ma'am Ele" Hoffer— a choreographer of Maranao, German and Dutch descent—was the founder of the Darangen Cultural Ensemble. Originally a consultant for Bayanihan during its formative

years, Hoffer's choreographic ideas compelled her to form the Darangen group as an inclusive ensemble with both native Mindanaoan and non-native Filipino student performers (Hoffer, Henrietta, personal communication, January 27, 2015).

In 1974, Ligaya Fernando-Amilbangsa established the Tambuli Cultural Dance Troupe attributable to her extensive research on the cultural arts from the Sulu archipelago . Fernando-Amilbangsa's research stems from living nearly ten years in the region with her husband, two children, and her in-laws--direct descendants of the Sulu Sultanate (Amilbangsa 1983: 2). Since the 1980s, the Salamindanao Dance Company, a Maguindanaon troupe, and Sining Panandem, a Maranao troupe that were formed by native choreographers, provide an insiders' perspective on their cultural arts. Both the Salamindanao Dance Company and Sining Panandem choreograph dances derived from regional dance movements with traditional gong-chime melodies.

The formation of these ensembles reveals a level of resistance native choreographers have towards Manila artistic directors co-opting Muslim Filipino culture.

Hence, the formation of these ensembles reveals a level of resistance native choreographers have towards Manila artistic directors co-opting Muslim Filipino culture. In this article, examples of iconic regional dances from all three groups indicate how the emic perspectives use the theatrics influenced by the Bayanihan. First, we will compare and contrast the in-situ performance of *kasingkil*, a Maranao dance with bamboo poles, and the Bayanihan version of *singkil* adapted for the theater. Second, dancers from the Tambuli Cultural Dance Troupe from Tawi-tawi in the Sulu archipelago incorporate Bayanihan's uniformed look for their dancers. Lastly, the *sagayan* is the ritual dance of the Maguindanao secularized for entertainment purposes.

Singkil: Theatrical Vignettes from an Emic Perspective

According to Maranao ethnomusicologist Usopay Cadar, *singkil* is an optional dance[1] from the *Kaganat Sa Darangen*—a holistic performance featuring an *onor* (professional female performing artist) in Maranao society. *Kaganat sa Darangen* consists of the following segments: an *onor* sings an oratory song called *karanok*, she performs a repertoire of *kolintang* (the Maranao term for a gong-row instrument) melodic compositions, and willfully executes any formal hand gestures or dance movements (Cadar, Usopay, personal communication, October 12, 2008). Non-native scholar Edna De Los Santos, the author of the article entitled "The Original Singkil," cites a similar performance. According to De Los Santos, the *onor* has the option of performing three versions of the dance after singing excerpts of the *Darangen* epic; the bamboo clapping is the original musical accompaniment to the dance. The original version consists of an *onor*

1 In the performance of an *onor,* multiple graceful dance gestures--*kakini-kini* (graceful walking), *kasadoratan* (sideward glances to attract attention), *kasingkil/singkil* (avoiding the obstacle of the rhythmic clapping of bamboo poles), and *kappa malong malong* (the artful manipulation of a tubular cloth)--are all movements chosen by an *onor* to perform as she entertains her audience.

weaving through the clapping of one pair of bamboo poles; the second version has another *onor* dancing between four pairs of bamboos in a box formation; and finally the third version includes two female dancers dancing in between two pairs of crisscrossed bamboo poles. (De Los Santos 1979: 2).

Philippine folk dance companies—both in the Philippine nation-state and the diaspora—include *singkil* as the grand finale for their erroneously labeled "Muslim-" or "Moro Suite." When Bayanihan's creative directors augmented the cast and characters to the original *singkil* in the early 1950s, their intent was to include the re-choreographed version in preparation for their world tour to Brussels, Belgium. The company's newly choreographed rendition of *singkil* consists of multiple fan dancers, a prince, warriors with swords and shields, two to three sets of bamboo poles in a crisscross formation, a princess and her umbrella attendant. Bayanihan's dramatic story line to the dance re-enacts an excerpt of the *Darangen* epic in which Prince Bantungan (the epic's hero), rescues Princess Gandingan (a princess from a neighboring kingdom) in an earthquake caused by spirits in the forest. To recreate this segment of the *Darangen*, Bayanihan's theatrical vignettes for *singkil* are as follows: a slow entrance with bamboo clappers ushering Princess Gandingan onto the stage; after the crashing of a gong, the princess dances by herself in between the slow clapping of the bamboo poles with no musical accompaniment. The leitmotif for the Prince's entrance is the increase in tempo of both the gong ensemble's music and the rhythmic clapping of the bamboos. For the ending, the entire cast of fan dancers and warriors surround the couple dancing at center stage to the thunderous rolling of the gong instruments. In the book, *Bayanihan: A Memory of Six Continents*, Isabel Santos (2004) describes how dances undergo three processes: compression, highlighting, and enhancement:

> Compression shortens the length of a ritual dance for a stage show; it eliminates repetition and restructures the dance into sections, with due consideration for rhythmic and mood contrasts. Highlighting ensures the suite has a distinctive character to a specific region. Enhancing involves injecting theatrical exaggeration of a dance to "suit present day audiences who are set apart from the performers; this also involves stressing musical rhythms or the sharpening of melodic lines. (Santos 2004:146)

Figure 1: Sining Pananadem performs *kasingkil*. Image courtesy of Bernard Ellorin.

Hence, Bayanihan-influenced troupes performing *singkil* use this same theatrical format to the cacophony of kulintang melodies corresponding to the dance action. Non-native and native scholars from Lanao Del Sur, the home province of the Maranao, hold Bayanihan's version suspect because of these inaccuracies Bayanihan's version is far-removed from the traditional manner of performing *singkil* as cited by Cadar(1970) and De Los Santos (1979).

In recent findings, Sining Panandem performs a dynamic version that maintains the essence of *singkil*. Sining Pananadem adheres to the original version with strictly all women dancers, but the additional dynamics are akin to Bayanihan's version. The vignettes follow this order: four female dancers gracefully move between two pairs of bamboo poles in a crisscross formation. After circulating around the bamboo poles, Princess Gandingan, the main female soloist, weaves in and out of the bamboo poles at a slow

tempo. Similar to Bayanihan's ending of the dance, Sining Panandem's version increases the tempo of the bamboo clapping until the end of the dance. Sining Panandem's use of dynamics, additional fan dancers, and dramatic ending indicates that while the Maranao assert agency over *Singkil*, their use of Bayanihan's dynamics is evident in their performance practice. In the next section, I interrogate the uniformed features of performers through the Tambuli Cultural Dance Troupe.

Tambuli Cultural Dance Troupe — Uniformity of Appearance

The Tambuli Cultural Dance Troupe or Mindanao State University Sanga Sanga in Tawi-tawi, Sulu Archipelago maintains the *pangalay* dance genre characterized by what Malaysian-dance ethnochoreologist Mohd Anis Nor categorizes as spontaneous curvilinear movement to the accompaniment of traditional *tagunggu* ensemble music (Mohd Anis Nor 2003: 179). In its traditional context, the *pangalay* is performed at weddings to entertain the newlywed couple. Tambuli has taken this form of spontaneous entertainment and created a two-hour staged performance with seamless transitions between each dance piece. In an interview with Tambuli directors Mahail Hajan and Sakinurin Delasas, both are of Sama and Tausug descent, they make a concerted effort to preserve the traditional dance aesthetic. However, they have adapted Bayanihan's uniformed look of their female soloists: the hair in a bun, fair skin, and with a svelte figure who perform the movements with accuracy and precision.

Figure 2: Tambuli Cultural Dance Troupe performers in assorted uniformed outfits. Image courtesy of Bernard Ellorin.

Tambuli's female soloists exhibit similar characteristics with their exceptional dance skills and physically attractive features. In Tambuli, they are given a solo performance to dance either *pangalay,* or its variant, *pangalay ha pattong*—consisting of a female dancer atop a pair of bamboo poles borne on the shoulders of two men before choosing a suitor. Unlike the traditional setting where dancers of different body frames share their expertise in *pangalay*, Tambuli indirectly uses Bayanihan's form of uniformity through Western standards of beauty in order to maintain a level of professionalism for their female soloists—a complete departure from the traditional spontaneous performance in villages wherein skilled dancers-- all with different body and skin types--improvise movements from the pangalay vocabulary during a festive occasion throughout the Sulu Archipelago (Amilbangsa 1983).

Sagayan a Dilapet—The Secularization of Ritual Practices

In the final example, the secularization of ritual dances become choreographic routines in the Maguindanaon dance *sagayan a dilapet*. Among the Maguindanao, the *sagayan* is originally performed during ritual occasions by the *patutunong* (shaman). When an individual is inflicted with an illness in the village and modern medicine proves ineffective, the family conducts a *kapagipat* ritual as the last resort. During a healing ritual the *patutunong* is believed to connect with the *tunong a saitan* or malignant spirit to perform

a trance that reverses the ailments of a sick individual. A *patutunong* dons a colorful outfit: a *kapasiti* (colorful headgear), a *lumbong* (colorful skirt) and a sword and shield known collectively as *kampilan*; he performs *sagayan sa tunong*. The *patutunong* channels the spirit of the hero *Paramatra Bantungen* from both the Maranao and Maguindanaon stories who goes into battle with unforeseen spirits. For weddings, it is a processional dance entitled *sagayan a dilabpet*. The groom's family travels to the bride's home to present the dowry with dancers wearing similar paraphernalia. Two percussionists play an *agong a tambor* (small-rimmed gong) and *tambul* (wooden snare drum) as the processional music. The music is divided into two sections: the *balabad* is the fast section and *sinulog* the slow upbeat section; dancers wear the exact outfit.

Figure 3: *Sagayan a dilabpet* performed by Salamindanao. Image courtesy of Bernard Ellorin.

Faisal Monal, the director of the Salamindanao Dance Troupe, re-choreographed the processional version of *sagayan* into a routine with multiple dancers meant for entertainment during the Sharif Kambungsuwan Festival--a festival that celebrates the coming of Islam to Maguindanao through the Malay-Arab trader Sharif Kabungsuwan. According to Monal, *sagayan* is one of the oldest dances because of its ritual origins. He adheres to the traditional and secularized versions of the dance and its musical accompaniment. As a Maguindanaon choreographer with the artistic license to innovate, Monal negotiates between retaining the traditional movements called *langka*—the overall term that refers to the shaking of the head, manipulating the sword and shield, and moving the body in various directions while inserting staged choreography. Monal's choreography is an eight-count routine with multiple dancers, revealing his usage of choreography for a processional dance that is meant to be improvisatory. His sphere of influence has spread as far as California and New York by teaching dance companies his style of *sagayan* choreography. Monal's aesthetic is flexible enough to adjust to the excitement of stage choreographed dances as practiced by most cultural dance troupes. His emic perspective provides insights into both the ritual and choreographed versions attributed to the spirit of Paramatra Bantungen whom he channels throughout the dance (Monal, Faisal, personal communication, July 1, 2016).

Conclusion

Indeed, the "Bayanihan Effect" has created a globalized standard form of performance practice as an alternative to cultural maintenance and innovation. Bayanihan's influence extends throughout the Philippine archipelago with the formation of university-based dance troupes that encompass the entire diverse regions of the archipelago through the five suite system. At the same time, however, some universities perform their own repertoire of regional dances and music. They strive to meet the expectations of their audiences that expect the dynamic staged formats established by Bayanihan. In the Filipino diaspora, cultural dance troupes and student organizations follow this theatrical format as a surrogate form of actively learning

about their culture and history as opposed to having a formal credited course under the university's area studies departments. The lack of representation in the mainstream media and textbooks leads most students to consult available resources from the nearest dance troupe or YouTube however questionable in their presentations and background material. Barbara Gaerlan's "In the Court of the Sultan" (1999) critiques the appropriation of musics and dances of the Muslim societies from the southern Philippines by non-native performers. University Pilipino Culture Nights (PCN) and nonprofit dance companies across the United States use the archaic category of dances from the regions as the "Moro Suite." Gaerlan observes how this suite offers a glimpse into the archipelago's pre-colonial unconquered past, but unbeknownst to the performers in both settings, these orientalist renditions reinforce stereotypes of the cultures marginalized by the Philippine majority population. As a result, the staging of cultural dances has become pervasive in that regard. In conclusion, Bayanihan's staging techniques enforce a hegemonic method promoted through government sponsorship of performance that many dance troupes emulate. The overwhelming popularity of Philippine cultural dance troupes throughout the archipelago and the diaspora will lead to the standardization of music and dance genres—traditionally practiced *in situ*—to fit within the confines of a theatrical Western stage that separates the audience from the performers.

Orientalist renditions reinforce stereotypes of the cultures marginalized by the Philippine majority population.

Bayanihan-style Singkil Performed by Fil-Am High School Students, 2020-03-07
UCLA Archival Collection: Ube Arte
File Name: IMG_4452
Length: 4 min, 30 sec
Link: https://californiarevealed.org/islandora/object/cavpp%3A209212
Description: Bayanihan-style *singkil* performed by Fil-Am high school students at the Whitney High School PCN, Cerritos, CA, March 7, 2020. Live music performed by the Rondalla Club of Los Angeles.

References Cited:

Cadar, Usopay Hamdag. 1970. "The Bayanihan: How Authentic is its Repertoire?" *Solidarity* 5 (12): 45-51.

De Los Santos, Edna. 1979. "The Original Singkil." In *Mindanao Art and Culture: The Maranao Women*, 79-91. Marawi City: University Research Center, Mindanao State University.

Gaerlan, Barbara S. 1999. "In the Court of the Sultan: Orientalism, Nationalism, and Modernity in Philippine and Filipino American Dance." *Journal of Asian American Studies* 2 (3): 251-287.

Gonzalves, Theodore S. 2010. *The Day the Dancers Stayed: Performing in the Filipino/American Diaspora*. Philadelphia: Temple University Press.

Mohd. Anis Md. Nor. 2003. "Arabesques and Curvilinear Perimeters in the Aesthetics of Maritime-Malay Dances." *Yearbook of Traditional Music* 35: 179-181.

Santos, Isabel A., and Priscilla G. Cabanatan. 2004. *Bayanihan: The National Folk Dance Company of the Philippines: A Memory of Six Continents*. Manila, Philippines: Anvil Publishing.

Interviews:

[i] Delasas, Sakinurin. Interview on July 23, 2016.

[ii] Hofer, Henrietta. Interview on January 27, 2015.

[iii]Kalanduyan, Danongan Sibay. Interview from 2002.

[iv] Monal, Faisal. Interview on July 24, 2016.

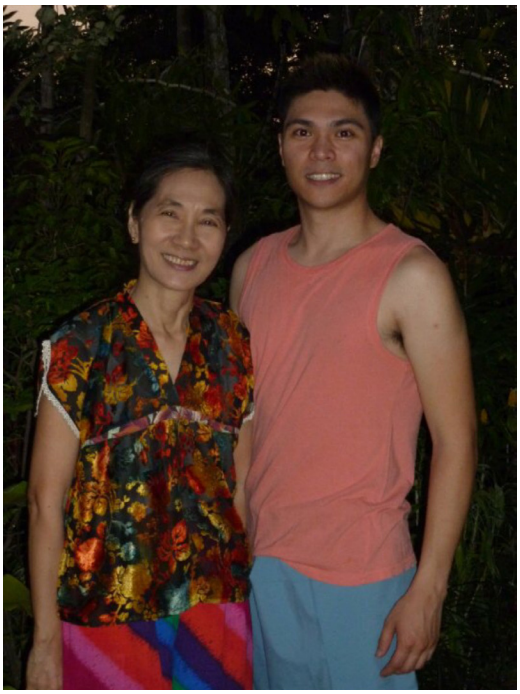
BERNARD ELLORIN PHD. (Contributor) is an adjunct faculty of music at Miramar College and MiraCosta College in San Diego County, California. He received his PhD in Ethnomusicology from the University of Hawai'i at Manoa in 2015. Ellorin's academic and community work spans over 28 years of educating Filipino American and non-Filipino American communities on Filipino diasporic performing arts. From 2012-2013, Ellorin was a research fellow with the Fulbright Research and Study Abroad Program conducting a comparative study on the contemporary musics of the Sama-Bajau in Semporna District, Sabah Malaysia and Batangas City, Philippines.

CHAPTER 13

Pangalay in Evolution

BY PETER DE GUZMAN

Over the course of my research and practice of *pangalay* I have grown to realize more and more what an important treasure *pangalay* represents to the Filipino American community. Everyone who first sees the traditional *pangalay* can feel the depth of its artistry and its connection to an ancient heritage. For Filipino Americans who seek a deeper sense of identity that decolonizes the mind, learning *pangalay* is an entry point. When I first learned *pangalay*, I learned the theatrical staged versions from my teachers who were from the Bayanihan Philippine National Dance Company. I learned how to successfully perform and conform to "western" standards of theater. But that all changed upon my first time seeing *pangalay* danced by Ligaya Fernando Amilbangsa, who became my *pangalay* teacher and would become my second mother who nurtured my curiosity for traditional *pangalay* dance and indigenous Philippine culture. She always says "train your mind before you train your imagination." This has been ingrained in my mind ever since and I faithfully continue to study and be a student of her style of *pangalay* to this day.



Teacher and student: Ligaya Fernando Amilbangsa and Peter de Guzman, 2011. Image courtesy of Peter de Guzman.

Before I began to teach and share *pangalay* in America, I travelled back and forth to the Philippines several times, staying for almost a year at a time, to study and dance with Amilbangsa's group, the Alun Alun Dance Circle. Before I even started to teach *pangalay* to Malaya Filipino American Dance Arts, I had been studying with Amilbangsa for 10 years. To teach the nuances and have the eye for the aesthetics that define a beautiful *pangalay* dancer, it is vital to have a holistic study regarding its origins in the indigenous Sulu archipelago culture and to have experience participating in demonstrations and festivals. For one who is not a native artist who grew up with the tra-

Ligaya Fernando Amilbangsa (center), Peter de Guzman (kneeling) with members of the Alun Alun Dance Circle, Manila, Philippines, 2001. Image courtesy of Peter de Guzman.

dition, this is a rare feat. Thankfully, Amilbangsa has expanded the general public's understanding of *pangalay* by establishing a written dance vocabulary and by challenging the boundaries of its usage and meaning for non-natives. As a Filipino American artist I have to acknowledge that I will never have the depth of understanding of *pangalay* that a native artist possesses. Despite all the research and immersion that I undertake, I may never be able to learn the most sacred aspects of *pangalay* that the native community reserves only for those within their *kapwa* or kin. I must respect that. But as a lifelong student and artist I should continue to study and share what I have learned to keep the art of *pangalay* alive in its traditional sense and to perpetuate what *pangalay* can mean for the FilipinX generation in the United States.

When issues of artistic license and appropriation become controversial and obstacles arise for the creative use of *pangalay*, first we have to access the many avenues available to educate ourselves. Connecting with a respected teacher is the first step. It is no longer acceptable to simply access videos online because to an untrained eye this approach can wreak havoc. Master artists and native artists are sharing their knowledge because it is so key that the essence of *pangalay* is kept intact, even when evolving for a different world beyond its native home. My personal approach when staging contemporary *pangalay* is to adapt the postures and gestures to new meanings and to continue the train of thought and movement aesthetics that your teachers have taught you. This "lineage" of movement gives your work depth and structure and also guides your creativity when you expand your choreography.

"Lineage" of movement gives your work depth and structure and also guides your creativity when you expand your choreography.

The ever-pervasive theme of equality in the dynamics of our society today is uniquely represented in the ancient art of *pangalay*, making it attractive as an art form that is all inclusive and welcoming. To this day, women, men, and third genders all partake in a solo performance where the focus is on the artist's ability to flow, improvise, and impress by creating individual gestures and postures that identify their unique personal artistry. There are dances traditionally done by women and men, but third gender artists have always been part of the traditional *pangalay* family as key dancers who push the creativity of the art form to new heights.

I want to share an example of a choreography that I created with the voices of my dancers that utilized the *pangalay*. In 2016, I felt passionate about the Black Lives Matter movement, which is still a social force for the equality of Black Americans today. In my class at Santa Monica College, there were three Black American students whose voices I wanted to amplify through my work. The challenge was how to represent the voice of Black Lives Matter through *pangalay*. After hearing their stories, I set out to imagine gestures and movements, situations and formations, tempos, and standstills that would draw a story of how a majority can unjustly take advantage and disrespect minorities, using the *pangalay* vocabulary of Ligaya Fernando Amilbangsa. I chose to also use the *Sagayan* dance of the Maguindanao people of southern Philippines to contrast the grace of a *pangalay* dancer. The *Sagayan* is a male dance that was traditionally performed to psych soldiers up before they entered a battle. It is another dance that I have studied from a master artist and have witnessed in ceremonies and festivals.

I found that the contrast of movement between the two dances served well for the themes unfolding in the dance. The rich movement vocabularies of both dances provided plenty of choreography to paint a story that represented the repeated abuse and systemic racism that Black Americans face. Throughout the process I explained how traditional gestures would be adapted to represent the dancers' stories. Knowing the history and purpose of *pangalay* and *sagayan,* movements guided my translation for the choreography.

Peter DeGuzman and Bernard Ellorin, PhD with a family of *sagayan* dancers at the Mohammad residence in Cotabato City, 2015. Image courtesy of Peter de Guzman.

The title of the piece, "Pamugun," is also the title of the choral music I used as accompaniment to the choreography. Arranged by Francisco Feliciano, the original melody is a Maranao folk song about a sparrow being hunted. During the dance, the graceful *pangalay* dancer is encircled and repeatedly taunted by the aggressive *sagayan* dancers who encroach into her space for no apparent reason other than her difference in form and dance. The *pangalay* dancer's traveling across the stage is easily traced because she is constantly followed and monitored as if being hunted. Gesturing her hands up to the air and signalling in as clear a voice as she can, as if saying she "can't breathe" from the suffocation of the *Sagayan* dancers, the *pangalay* dancer is cornered. But the allegorical story does not end there.he ending of the choreography jolts the audience with a sudden surprise that breathes hope into a deadly situation. Just before a gunshot, the *pangalay* dancer is swooped away and saved by one of the *Sagayan* dancers who has had a change of heart. If only this could also be a forecast for how a broken society realizes what is clearly needed to end systemic racism - to value Black Lives equally. The audiences' reaction was quiet and no roar of applause could be heard. I'd like to think that the audience had to deeply process not only what they saw but what they felt. Backstage, a dancer sought me after the performance to tell me how he could "feel" my choreography.

"Pamugun" dancers backstage at Broad Stage, Santa Monica College, CA, May 2016. Choreography and photo by Peter de Guzman.

Adapted from Philippine traditional dance utilizing the *pangalay* and *sagayan*, the choreography of "Pamugun" beckoned a cry for action by Black Lives Matter, as voiced by the dance students who seek change now! It is mind-boggling how the choreography from this dance foretold the recent stories of unjust use of force by the police upon Black Americans. Our FilipinX community knows all too well the battles within for decolonization and the battle outside for equal and fair treatment of our brown lives! In comparison to how white Americans are treated while being arrested there is a disgusting record of conduct that the police force has shown in its treatment of Black Americans.

We have advantages living in a modern world with more resources at our fingertips. Native artists and master teachers of *pangalay* are more and more accessible as they continue to teach students, who then further continue and propagate the artform. This must go on and evolve so that the true essence of *pangalay* can be understood, respected, appreciated, and remain relevant for the diverse worlds we live in. For the FilipinX, Filipina, Filipino, our *Kapwa* community, our stories can be told through our indigenous dances and reconceptualized to represent us today. But there must be earnest work and research to understand and respect the roots and the movement techniques in order to translate a traditional dance into a contemporary choreography.

Peter de Guzman Speaking on Issues in Philippine Dance, 2018-11-10
UCLA Archival Collection: Ube Arte
File Name: IMG_1268
Length: 3 min, 11 sec
Link: https://californiarevealed.org/islandora/object/cavpp%3A209293
Description: A brief excerpf of Peter de Guzman discussing issues of authenticity and innovation in Philippine cultural dance for a "Demystifying Southern Philippine Music and Dance" performing arts workshop held at Pamana Kali, Torrance, CA. November 10, 2018.

PETER DE GUZMAN (Contributor) is a dancer, choreographer and dance ethnologist. He is currently the artistic director for Malaya Filipino American Dance Arts based in Los Angeles. A graduate of UCLA's World Arts and Cultures/Dance, Peter sees all the world's dance forms as equal and relevant. Peter has dedicated his research and practice on the Pangalay dance from the southern Philippines to represent the modern day Filipino American experience.

CHAPTER 14

An Interview with Guro Alvin Catacutan: Philippine Martial Arts in Diaspora

INTERVIEWED BY ELEANOR LIPAT-CHESLER May 21, 2020

ALVIN CATACUTAN (Interviewee) is a lifelong martial artist ranked and certified to teach multiple styles of martial arts. He's worked in theater, film, and television as an actor and fight director. His training directly under the legendary Guro Dan Inosanto at the Inosanto Academy of Martial Arts reconnected him with his Filipino heritage. As the founder and head instructor of Pamana Kali: Philippine Martial Arts and Culture located in Torrance, California, Guro Alvin's mission is to share his ancestral heritage by teaching Filipino and South East Asian Martial Arts.

Note: This interview transcript has been edited for length and clarity.

Eleanor: I'm Eleanor Lipat-Chesler from Ube Arte and project director for this e-book project. I'm here with Guro Alvin Catacutan. Guro Alvin, can I ask you to introduce yourself?

Alvin: Hi, I'm Alvin Catacutan, my students call me "Guro," and people in the community who have trained with me and want to train with me, will call me *guro*. Guro is the Tagalog or Philippine term for teacher, like sensei. I teach Philippine martial arts here at my studio in Torrance, California. It's called Pamana Kali Philippine Martial Arts and Culture.

Eleanor: You said that *guro* comes from a Philippine term?

Alvin: It's an old term, right? To Sanskrit, maybe all the way to India. It comes from *guru*, which is pronounced with a "u" at the end. Typically, how I've heard it from the Philippine community in America - guro, we put a hard "o" at the end. So it's just how we do.

Eleanor: And how does one get that title?

Alvin: Your teacher usually gives it to you. Some people give it to themselves, or your students will start calling you that eventually, if you teach long enough. My teacher, Guro Daniel Inosanto, is famous for being one of Bruce Lee's best friends, and one of his protégés. The person responsible for sharing and spreading the art of Jeet Kune Do, Bruce Lee's art, around the world after Bruce Lee died. But for me and many Philippine martial arts practitioners, he's also responsible for sharing Philippine martial arts around the world. He literally wrote a book called FMA, [*The*] *Filipino Martial Arts*, and [he] coined that term. He wanted to use the terms Eskrima, Arnis or Kali, which [are] the three main terms known for our martial arts. But his father actually suggested to use Filipino Martial Arts as part of our nationhood and cultural identity.

Eleanor: Is Guro Dan Inosanto's line or school a major one? What are the various lineages or schools?

Alvin: Oh, it's vast - from every village to an individual starting their own system and their own methods. It's just as diverse as the Filipino culture is. Here in America, most of Guro Dan's training came - or at least his founding training came - from Stockton, California, which was like little Manila at the time in the 30s and the 40s. He was a little boy growing up on the farms, and the Manongs (who are already getting older) were his masters. His father would take him around Stockton, California. Because his father was well-known and a leader in the community, he would take him to different masters throughout his lifetime. He would train with them and he'd become an instructor under them. Then he traveled the world and learned many different martial arts. After he'd met Bruce Lee, things changed significantly. Things became world famous because of Bruce Lee's fame.

Eleanor: Wow. How did you meet your teacher? Were you studying martial arts before you met him?

Alvin: Yeah, I started in the '90s, just after high school. I started [in] Karate and got my black belt in Canada. Then I moved here to L.A. to be "Bad Guy Number Five" on any direct-to-video action movie. I got very lucky to walk into the Inosanto Academy of martial arts one day, looking for a new school, some place to expand my learning. I started training with him there. I spent about eight years straight training with him, until he gave me his approval to open my school; ranked me as a black belt and instructor in his school and in his system. I also trained from other Philippine martial arts masters as well - G.T. Leo Gaje [Grand Tuhon Supremo], G.T. Leo Gaje Jr. in Pekiti-Tirsia, which is a blade art focused on most military style combat, and that's shared around the world as well.

I moved here to L.A. to be "Bad Guy Number Five" on any direct-to-video action movie.

Eleanor: What are the different Philippine martial arts that seem to be relevant for the U.S. context?

Alvin: Eskrima and Arnis would probably be the best-known terms for the arts, especially with people who have grown up in the Philippines. Arnis is now the Philippines' national sport. Where as *sabong* or cockfighting used to be the national sport. They decided to make people fight instead with sticks. So now Arnis is in the school's physical education curriculum. Kids are growing up learning that term.

I've met older people in the community who'd never heard the term Kali. Saying, what is Kali? It's a relatively newer term in terms of its popularity, but Kali comes from the idea that harkens back to pre-colonial times. There's no real direct lineage, or evidence of that term being in usage, but my teacher tells us that his master, GM (Grandmaster) Floro Villabrille in Hawai'i, told him to use Kali. Because "ka" would mean *kamut* or *kamay* and "li" would be *lihuk* or movement. So, *kamut lihuk* is hand movement; learning how to move your hands for combat and healing. Many other people will use the term Kali as a part of another word like *kaliraman* or *pagkali-kali.* The *kalis* (*talis* or *kris*) is the sword from Mindanao and Maguindanao, southern Philippines. So the term is a debatable concept,

because it doesn't really fit within people's ideas of what a Philippine martial art is. But *Eskrima* and *Arnis*, coming from the Spanish colonial heritage, they're Spanish words.

Eskrima is pretty much a Spanish word for fencing. It clearly comes from this idea of Filipinos learning sword fighting arts and combat arts from the Spanish. Arnis, coming from the term *arnis di mano*—the arms, the harness, or the guard of soldier's hands or their gauntlets. They're all pertaining to martial art or combat. Depending on your style, Eskrima is more a sort of stick sports, stick arts with some sword fighting or some knife. Arnis, especially modern Arnis, is led by and popularized by Remy Presas and Edgar Presas. The Pressas brothers modernized their understanding of Arnis and added more Karate to it; more empty handed, more kickboxing from Taekwondo and Karate, but they still have very heavy stick usage and knife. [In] Kali, from my experience, I've seen people focus more on knife work, blade work, and sword work - short swords, the *ginunting* or a variety of Philippine swords. So, we focus on the sword, but knowing that we train with the stick to keep safe.

***Kamut lihuk* is hand movement; learning how to move your hands for combat and healing.**

Eleanor: Why do people study these forms?

Alvin: It's super fun. The coordination drills look like baton twirling sometimes. It supercharges your reflexes and your brain, because you learn these very complex physical movements and learn to coordinate with another partner. It's the other part that makes it so fun and almost addictive—the rhythms of hitting the sticks on each other. You're getting these very primal warrior rhythms from your training. The other part is just sheer effectiveness in combat. I can find a stick, or anything I can pick up in my hands, and I can wield it like a stick. You can transition to blade work: a knife, a short sword or machete. It's not for everyone, the blade arts, because I would suggest that if you're learning them, because it's interesting to you, due to the cultural heritage aspect of it. Learn it. Love it.

But if you're learning it because you want to learn how to win in a knife fight, you should typically need that for your job, [like] if you're a soldier, law enforcement, or someone in security. I'll train people like that and try to vet people coming through my doors saying, "I want to learn how to knife fight." As I like to tell people, there are only two kinds of knife fighters in the world. One - dead ones, and two - murderers. So, which one are you? Which one do you want to be? Having a knife on you as part of your culture goes back to the Philippines. For us, in the rural Philippines, even children would carry a small blade because they need to cut rope. It's a working tool. If they're working on a farm, you have to have a knife. If you're harvesting vegetables and fruits you have these exotic hooked or curved knives like the *sanggot*. Eventually, people got very good. In their downtime, they would play with them - "Oh I wonder if I could use this to protect myself?" Of course you can. It's a blade.

And then it becomes this high art, right? It becomes divorced of its original purpose, which is farm work or an actual sword fighting, to more presentation, and artful performance, which is what's happening now in the Philippines. All these kids in schools are learning Arnis and their performance level is increased. They're dancing and doing these musical forms with the sticks, with makeup and costume. It's really fan-

tastic. But as a practitioner from here in America, I look at it from the standpoint of, what can you do with it now, to apply to your daily life? I'm not going to be walking around hitting people with a stick, but twirling the stick with my wrist and my forearms increases my shoulder and joint mobility. Moving around in that style strengthens my body. And there's a lot of philosophy and life lessons to be learned from a discipline such as this. It does give you a level of discipline that teaches you to take care of your body, take care of others, the people you love in your community, and to be there for them, to be a leader in your community. The term *bayani*, would be a hero, and then *mandirigma* (warrior), those two words for me go side by side. If you're a martial artist you are a warrior hero. You don't always have to fight, but you do have a responsibility to use your resources and your gifts to help others.

I'm passing on the knowledge of my cultural heritage as an American Filipino.

Eleanor: What does Pamana Kali mean?

Alvin: *Pamana* is one of my favorite words. *Pamana* is legacy or heritage. The word *mana*, from the Austronesian languages, is sort of a gift from heaven, or spirits. And then, *pa*, would be the prefix that says, "It's for your spirit. It's a gift that you pass on to your children and to others." So for me, that's *pamana*. I'm passing on the knowledge of my cultural heritage as an American Filipino. I was actually born in Makati, Philippines and raised in North America. All my life, as part of building my identity, and what I feel is right for me, is learning this art. If I can share it with others and help them find their heritage, their personal identity, even if they're not from Philippine ancestry. We just want to learn something as rich and as enriching as our culture is. That's what I want to share.

Eleanor: The people who come to you, do they specifically say, "I am trying to get in touch with my heritage?" What's some of the language that people use when they're approaching you and when they're studying with you?

Alvin: Yeah, that's absolutely what people come to me for, especially if they have children. They bring their children. They were raised here. Their parents told them not to speak Tagalog or their native dialects [so] they don't even speak the language anymore. They learn L.A. culture. They are L.A. Filipinos, you know? The most culture they get is maybe having chicken *adobo* at home once in a while. I see it in their eyes. It feels like there's something missing for them. They know that they don't have the resources. Working hard to make a living, they don't especially have the time to gather the resources and share it with their children. They're hoping for a place to do that. So that's what I'm hoping this place is for the kids. When they come in, we speak in Tagalog as best as I can, because I'm still working on my language. Tagalog is chosen because it's the main language of the Republic of the Philippines now. But we also acknowledge the Visayan, Cebuano, the Kapampangan, which is my heritage. We try to give them this idea of the diversity and the beauty of culture, because of its diversity. So now we train, we learn the arts, and we learn language because it's really rooted there; your culture is rooted in language. I expose them to the idea that Filipino Americans have been here in America for a very long time, since 1587, the first landing at Morro Bay. To help them understand that they belong here; they're just as American as everyone. Our brown skin doesn't

make us separate. Your cultural heritage is a treasure that you can keep inside you. It enriches your life... and it's something you can share with others. So the more you know about it, the more you practice, the more enriching you can make your life and the life of others.

Eleanor: That's really inspiring. I'm going to rewind a little bit. You were using the word, performance. It's so interesting because at first you were talking about the art of knife fighting and sword fighting, a very martial art, but then you started talking about it as a performative art. Can you explain what that link is? Is there a different way of presenting the form when you're in a performance context?

Alvin: The story of Philippine martial arts, like many other combat arts that come from countries or cultures that have been oppressed, or colonized, is that our ancestors hid the [martial] arts in the dance. Because our blades and our swords and our weapons were taken away from us, we picked up what was handy and cheap, which is rattan in the Philippines. (It's not so cheap here in America, because it doesn't grow here. We have to ship it all the way from China and Indonesia.) Because they were colonized, they had to pretend it was dance. They would develop some of these movements to look more like dance so that they can continue their training and share the arts. Alongside, of course, all the very historical, cultural dances that existed at the time. Sometimes they would blend like the dance *sakuting*, which was a battle reenactment. It's still done today and looks like Carnival in that area. Every year they have this massive festival; it is probably totally different from when it started. But the sticks come out, the warrior dress comes out, everybody looks like they're either a mountain warrior, or a soldier from the village, or a fighter. And they reenact this battle, in a dance form. You have sports that judges you for how flashy, how athletic your performance is, like an ice dancer. That's where you go from combat to art. And you can start to express yourself because it's such a very personally expressive art.

Function, when it comes to blade arts: self-defense, health, movement, physical conditioning, resiliency, and then personal expression: spirit, art, creativity.

You can learn the technique and the system from your teacher. My teacher, he's always encouraging everyone to express themselves through the art. To change things to suit you. And to suit the function you intend for it. Function, when it comes to blade arts: self-defense, health, movement, physical conditioning, resiliency, and then personal expression: spirit, art, creativity. We performed last year in March, at the Armstrong Theatre here in Torrance, with my friend Toni Pasion's company, "A Stage of Our Own." We collaborated with her on a *sakuting* and Kali combination performance. It was just spectacular. I really love the fact that we were able to find, as she says, the intersection of Philippine cultural dance and Philippine martial arts. She's been training with us in Philippine martial arts, and in Silat. There is Silat Kuntao/ Kuntao Silat down in the southern Philippines. It is known by many other names, and the Indonesians will claim it as theirs. Yes, it's also ours. We're neighbors. We're practically cousins.

But our expression comes from America and around the world, because Guru Dan traveled the world to learn Muay Thai, to learn Silat, and art from Burma. He and his friends and colleagues, G.T. Leo Gaje Jr. and Pak Eddie Jafri Jr. (he's an Indonesian Silat master, who put together as many of the Southeast Asian arts as they could)—first they were going to call it SEAA, Southeast Asian Arts, and then they call it, MAFALINDO, Malaysia, Philippines, Indonesia, Indonesian arts. They were looking at the idea that, as a culture, as an archipelago and the region, people traveled and shared. This is what we're trying to do today, in order to create this unity in our cultures. Nowadays, I practice in our club, Majapahit, which is what Guro Dan was calling his current iteration of Silat that he teaches at the Inosanto Academy. It's a reference to the Majapahit Empire. The idea that there was one massive empire for 300 years that spanned all the way to Madagascar, through the Philippines, Thailand, Cambodia, Vietnam, and in Borneo. So really this idea that the whole area is rich in culture that we can pull from, and martial art skills and techniques that we can learn from, that's what we're showing now. You look at the dances from the region, from Thailand to the southern Philippines with the *garuda* fingers. This is in our martial art as well. This pulling back strengthens your forearms and makes them very powerful and strong. And then you see these very delicate, beautiful movements in the hands from the dancers, from the men and the woman. Then I see the movements in the dances that are directly related to technique. That's a striking combination. That's a defense, right here. We call this *Garuda*'s beak right here. If you try to punch me in the face, you're going to find the business end of my elbow. I'm covering my head at the same time. It's a very efficient, functional art. And when I say art, you can make it as expressive as you want or as functional as you want.

Eleanor: You're mentioning the Southeast Asian connections. Do you ever have opportunities to have cross cultural collaboration, among Southeast Asian or other Asian forms to talk about these similarities and differences? Or is it more intellectual?

Alvin: There are always opportunities, especially now that the internet exists. There's so much transparency in the art. People are sharing everything online as much as they can. We get to see the common threads in all the arts. As I like to tell people, things that work look almost exactly the same no matter what art you are in. They're just wearing different clothes and speaking different languages. It's the same; a punch is a punch, a kick is a kick. It brings us all the way back to what Bruce Lee used to say. "You only have two hands and two legs." But the fun part is when you get to meet with other artists and martial artists, people who are masters like Arjun Chai Sirisute who is a Muay Thai master. He brought Muay Thai from Thailand to America. His organization, the World Thai Boxing Association, brought culture with it as well. Not just the sort of the fight arts that you see in the MMA or the UFC, but the *wai kruu* - the dance, the ritual that came before the fight, and the music as well.

There's always been that push to help propagate the culture because it elevates the people. There is disparity in the world between America and more developed economies. And then the Southeast Asian countries and Southeast Asian economies—Singapore does pretty well, Brunei does pretty well. But if you look at the Philippines, as robust their economy is, it is still utilized as sort of this little brother. Right? Little brown brothers. They're used for the factories and for cheap labor. My hope is that if we can start elevating the status of our arts here in America, have the more dominant culture and more people be exposed to it and appreciate it, that tourism to the Philippines becomes less about buying things for cheap and getting cheap massages, but [more about] learning from masters. Going there to learn culture and appreciate

people's culture. Hopefully we can teach people in our community here, and in the Philippines, to raise the value of what they have to share. I believe this school, Pamana Kali, is the only dedicated Philippines martial arts school in all of Los Angeles, [from] south of my teacher's school in Marina Del Rey all the way down to Mexico. I don't know of another martial arts school that is focused on the Philippine martial arts.

Being a brick and mortar, participating in sort of the industry standards of a martial arts business, I have to raise the standards. I have to elevate the value, or the perception of value, to the community. If you're not going to pay for it, it's not going to survive. People will want it cheap somewhere else. That's because it was given away, practically. The masters would teach in their backyards for nothing, and they would die poor, being buried in unmarked graves. Their art will live on through their plethora of the students that traveled the world, who were probably wealthy in the first place because they got to go to the Philippines. They would open their schools and make this great living. But the masters in the Philippines were not benefiting from sharing their knowledge. That just comes from this generosity of spirit and generosity of the Filipino people; saying "This is what I have. I don't have much, but this is what I'm going to share with you." If you visited people in the Philippines they would let you sleep in their beds. They will sleep on the floor that night if they didn't have another room. They know that that's the way it is, and they're willing to give. Here, you have a different society, a very capitalist society. Saying, "Hey look, I'm going to share this with you. I'm going to have to ask you to pay to wear this uniform."

I have to elevate the value, or the perception of value, to the community. If you're not going to pay for it, it's not going to survive.

And that's just the way things are done now. But if that's the game I have to play to raise the arts and share it with others then that's what I'm going to do. Now with the internet, we can share this, we can archive it. I heard a great concept that as we teach, your students are not your legacy. Your students will take on the art you give them, and they will pass it on. They will change it to suit their needs, to function for them. It's no longer your art, it's theirs. If you did your job right that's how it should be. Your legacy, however, is what you leave behind you that is tangible - videos like this. If I can tell the story and people know the story of my learning from my teacher, Guro Dan Inosanto [as well as] all the video and archives of material that he's sharing, that's the legacy we're trying to leave. Now we're archiving the work; we're recording the art, the dance, and martial arts so that it can be shared and can be used as a reference for future generations.

Eleanor: I love this. Thank you so much. I wanted to circle back to the topic of art. You mentioned that you've been performing it in a form. How does it change when you have to think about the stage? Do we have space for improvisation? Does it have to be set choreography? How do you approach that?

Alvin: What's beautiful about many of the key drills or the foundational drills in Philippine martial art, especially the *sumbrada* or the *sinawai* - the weaving drill, is that you can improvise. Guru Dan has a long history of doing demonstrations from the 70s to the 80s and 90s, where people didn't rehearse. They

just showed up and did the drills they had done in class, and it looked different every time because it was improvisation. Now you blend that with dance, here things are codified. Of course you're going to have to make some changes if you're going to blend them. But the dances can be informed by the martial arts, and vice versa. So, the martial arts Kali informing *sakuting* - teaching these movements that most dancers will do to look like a dancer. You'll have to tell them what it's really for, and now it's in their imagination. Now they're imagining really striking someone down with that movement, and their movement changes. They're still dancers, so it's beautiful. But you can see the intention behind the movement. Then you have martial artists who do things in a very rugged way sometimes, and you add dance footwork and dance choreography and lighting costume. Now it's gorgeous. It's rugged, it's gritty.

Eleanor: When you say rugged, do you mean lacking specific technique?

Alvin: Yes. Most of the people on stage last year at the Armstrong for "A Stage of Our Own" performance of "Lagip" (the name of the dance) are martial artists, and they weren't dancers. They had to learn the dance, they had to learn the choreography and the formations on the stage. But they understand timing; they understand coordinating your footwork with your partner's footwork. You do this over here in this part of the studio and you do that over there in that part of the studio. You hear this music, now you go this way. So it's not so hard, but the ruggedness happens when you see a martial artist dancing. You can see that they still feel like they're wanting to hit someone. You can see that their movement has an intention of causing an injury in combat. Whereas a dancer can take the same movement, and you would have no idea it was martial art. It would just be so pretty that you don't understand how this is gonna work. Then you can take it to other levels. You elevate it to this point where it is so athletic and so gorgeous that that's never gonna work on the street, as they say.

Eleanor: Now you talked about sustainability with your studio, but I also see you doing a ton of community outreach for free. Can you explain what community outreach you do and why it's important?

Alvin: We do a lot of demonstrations when we can. If someone in the community says, "We've got this festival. Would you like to come out and perform and present?" We say yes, because we want to expose as many people to the arts as possible. Mostly because people in the Philippine American community here in the South Bay and in Los Angeles have no idea that a Philippine martial art exists. We have a martial art in the Philippines being colonized as it was. People would see that foreign martial arts from Japan, Korea, China, and Western boxing was more popular because that's what wealthy people got to do. The farmer in the backyard swinging his *bolo* after cutting down some bamboo or working on the farm—swinging his *bolo* in very fanciful ways—was ignored because he wasn't making any money. It is sort of a comment on what we value as a society. If you don't charge for it, it must not be worth anything. That's what people in the Philippines felt about the martial arts there, and that's how they felt about them here.

A lot of our founding masters, like G.M. Pedoy Derobio in Hawai'i (his grandson lives here down in San Diego and he's propagating the art)... taught in the backyard to friends and family to anyone who wanted to. He didn't make a living teaching, he was just a farmer. He was just a homesteader in Hawai'i. A lot of our masters did that. They never opened schools. So they would have three or four, maybe five great students who would pass the arts on. There's still a tradition now in Luneta Park in Manila, where they would teach in the park for barely anything. People aren't making a living doing it. So you take it here in

America and people are giving it away practically for free. People are asking for it for free. Especially if you are from the culture. You know how you would have someone come to a Philippine American restaurant, and say, "Well I can make that at home for next to nothing. Why am I paying $12 for that dish?" Well, you know, we have to pay the rent or we have to pay staff in order for you to walk in and buy it from us. We'd appreciate it if you would pay the rate, you know. That's how I tried to present that to others. But, as for community outreach, I try to share the benefits of the art, beyond being this badass tactical/tactic-cool knife fighting art, to the health benefits, the connection to your culture. I think people really connect to that. They really feel that physical movement is important.

Eleanor: I think I should mention the context of you and I meeting. The first time we really collaborated was when you hosted a music and dance workshop in your studio. We were guest artists who came in to talk about Mindanao, *kulintang* gong arts and drumming in southern Philippine dance forms. So, I know you really stand behind what you say in promoting culture from all aspects. I think your approach is really unique. I would like to ask you, do you have any strategies or words of advice for Filipino Americans? What is the way forward? Whether it's through the short term, through this pandemic, or whether long term for sustainability?

Alvin: I say right now, utilize technology to your greatest advantage. Internet communication, how we're doing this interview right now, puts the power of a television studio in our hands. In the past, only people in broadcast news could do this sort of thing. Today, we can record the work, and share it with others worldwide. We can connect with people in the Philippines and worldwide, to pull out more resources that we can share and elevate. Encourage other people in their locales to participate. Technology really is the greatest asset that we have now. So archive the work, share it with others. And spread the word. Talk about it. Don't just keep it to yourself, which is the tradition when it came to martial arts, that it was a very secretive thing. Of course, coming from colonial times you had to hide it and train under the moonlight, or under candlelight or lamplight. Now we're out in the open. You can train on the beaches. Every time I train on the beach, people come up and ask me what we're doing. Expose the art to others. Really get it out there and take ownership of it. Wherever you are, whatever level you're at, you can be a beginner, you can be just discovering it, but believe that you have the right, and the ability to get better and better. Never, never give up on it.

Technology really is the greatest asset that we have now. So archive the work, share it with others.

Eleanor: Thanks. I'm curious. You mentioned how people just approach you and they become interested - do you know what percent of your students are of Philippine heritage and not of Philippine heritage?

Alvin: In this studio, like 90%, because that is our brand, that is how I put out our image. We're not running around in military fatigues saying we're super badass warriors. We are everyday people. My daughter is on our imagery, my wife trains with us, and it is really a family atmosphere.

I'm so looking forward to having that family back in here. I know everybody that's been training online with us, the people that haven't been able to, miss this place. There was an energy, and a spirit of *bayanihan*, of *kapwa*, of community, that is engendered when you gather in a place with that intention. We're not bringing people in here so that they can go fight at the UFC next week. We're not trying to build champions in fight competitions. We're trying to build a community of people who care and love themselves and each other to share the arts that they have. And love themselves enough to protect themselves.

It is really a family atmosphere.

Eleanor: I think that's a wonderful ending sentiment. And where can we find out more about what you're doing and about these art forms in general? If we wanted to do deeper research ourselves?

Alvin: Beautiful. You can come to PamanaKali.com and leave me a message. Info@PamanaKali.com or Alvin, like the chipmunk, at (@) PamanaKali.com [alvin@pamanakali.com], and you can find us on Instagram and Facebook as well. You can always contact me. We're very open and willing to share what we've got and have you give it a try.

Bruce Catacutan training at Pamana Kali, Torrance, CA. Photo courtesy of Alvin Catacutan / Pamana Kali.

Eleanor: Thank you. Did you have any final statements you wanted to add?

Alvin: I'd say that people argue about gyms and fitness studios that try to defend the essentialness of what they do. I'd say that if you've got your food and shelter, that's essential. You've got safety, food and security. That's all you need. But then if you have capacity for more, take care of your body, build your strength. This is just one way to do it. Train in a martial art. Last night we did conditioning training through martial art, through the Silat, through the Kali, to help build people's resilience and their ability to get back outside. To get back into the stress of traffic again when people are going back to work, to being exposed to the public. To challenge your body and your brain, because that's what Kali does - it really challenges your brain. You're sweating because 25% of your calories are being burned by this thing right here [points to brain]. Do that when you have capacity. Don't worry right now, don't be a superhero. Just take care of the most important things, and when it's time we'll be back in here.

Eleanor: Thank you Guro Alvin. I'm wishing you, your family, and your students, all the best. Stay safe. We look forward to reemerging and collaborating among the community again.

Alvin: I'm looking forward to seeing you and your beautiful family again. Stay safe. I wish you peace and love and joy and all those good things.

Eleanor: And I'll let you go because I know you are just about to teach another class.

Alvin: I am. Thank you. *Salamat*.

Eleanor: Take care. *Salamat*.

Interview with Guro Alvin Catacutan on Philippine Martial Arts in Diaspora, 2020-05-21
UCLA Archival Collection: Ube Arte
File Name: Alvin Catacutan Interview Zoom Video
Length: 41 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209218
Description: Pamana Kali founder Guro Alvin Catacutan speaks with interviewer Eleanor Lipat-Chesler about Filipino Martial Arts in diaspora, teaching in the U.S. context, and artistic collaborations with dance in California.

Lagip by A Stage of Our Own and Pamana Kali, 2019-03-22
UCLA Archival Collection: Ube Arte
File Name: Lagip
Length: 15 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209227
Description: Pamana Kali and Toni Pasion of A Stage of Our Own collaborated on a staged dance version of Filipino Martial Arts inspired by the Philippine folk dance *sakuting*. Part of multimedia production, "Where We Stand" held at James R. Armstrong Theatre, Torrance, CA.

ELEANOR LIPAT-CHESLER (Interviewer) is co-founder of Ube Arte performing arts research and education organization, and a founding member of Pakaraguian Kulintang Ensemble. She studied music and anthropology at Barnard College, Columbia University, and ethnomusicology at UCLA, where she wrote her M.A. thesis on gender issues in transnational kulintang performance. As a Fulbright Fellow, she conducted doctoral fieldwork in Thailand and Laos among itinerant folk theater troupes. Her article, "Thailand: Contemporary Performance Practice," appears in the 2019 SAGE Encyclopedia of Music and Culture. She is a freelance research strategist and proud mother to Nico and Junot.

part III

sounding our gongs

Norhanna Talusan Lacanlale playing gongs for sound check for the Pakaraguian Kulintang Ensemble performance at the 26th Annual FPAC, Echo Park Lake, CA, 2017. Photo courtesy of FilAm Arts.

CHAPTER 15

Kulintang(an) and Gong Chime Ensembles of the Southern Philippines

BY DR. BERNARD ELLORIN

Kulintang(an), or gong-chime ensembles, are indigenous to Muslim societies of the southern Philippines, located in southwest Mindanao and the Sulu Archipelago. The main melodic instrument of the ensemble is also called *kulintang*, typically featuring eight gong-chimes that have a raised center or "boss" to focus the pitch, laid horizontally on a wooden rack. Large hanging gongs and a drum that incorporate polyrhythmic elements supporting the main melodic instrument complete the ensemble. *Kulintang* is significant to Philippine cultural heritage because it predates the arrival of Islam in the 14th century and survived three hundred years of Spanish rule (1565-1898) and nearly fifty years of American colonization (1898-1945).[1]

Each regional ensemble shares related colotomic structures found throughout maritime Southeast Asia and the orthography of the instrument varies from region to region. For example, it is known as *kolintang* by the Maranao people and *kulintangan* by the Tausug and Sama-Bajau. Each traditional repertoire consists of old and new compositions for weddings, healing rituals, and dance accompaniment. For this section three ensembles will be discussed in detail: 1) the Maranao *kakolintang* ensemble of Lanao del Sur; 2) the Maguindanao *palabunibunyan* ensemble of Cotabato province; and 3) the Sama and Tausug *tagunggu'* ensemble of the Sulu archipelago.

Maranao *Kakolintang* Ensemble

The Maranao *kakolintang* ensemble supports the *Kaganat Sa Darangen*,[2] a holistic performance of an *onor* (professional female performing artist). Accompanied by male musicians of high musical caliber, the *onor* performs a repertoire of *adung* (old) and *bago* (new) style compositions. According to Maranao-ethnomusicologist Usopay Cadar, an *onor* of marriageable age masters up to 100 *kolintang* compositions. Graceful dance gestures, such as *kakini-kini* (a languid walk to the center of the performance) and singing of epic poetry (*bayok*), complements

A Maranao *kakolintang* ensemble performs at the Ayala Resort near Mindanao State University, Marawi City, Philippines, July 2019. Photo courtesy of Dr. Bernard Ellorin.

1 Maceda, José M. 1963. *The music of the Magindanao in the Philippines.* Ph.D. Diss., University of California, Los Angeles.

2 The *Darangen* is an epic poem. See Mindanao State University. 1987. *Darangen. in original Maranao verse with English translation. Volume two.* Marawi City, Philippines: Folklore Division, University Research Center, Mindanao State University.

her lively performance for guests and important dignitaries. A full *kakolintang* ensemble consists of the following instruments:

- *Kolintang*: a row of eight knobbed gongs placed atop a *langkongan* (ornate wooden stand)
- *D'bakan*: goblet-shaped drum played with two rattan sticks
- *Agong Penang-isa*: low-pitched hanging gong on the main rhythmic pattern
- *Agong Pamulasan*: high-pitched hanging gong playing an interlocking rhythm
- *Babandir*: a mid-sized gong played on the rim and knob used as a timekeeping instrument

To begin the performance of *Kaganat Sa Darangen*, the *onor* enters the performance space in a slow graceful walk called *kakini-kini* and recites poetic verses of excerpts from the *Darangen* epic (the origin story of the Maranao) to ensure the success of the event. The *onor* then sits at the kulintang and checks if the instrument is in tune by playing the *kaanon* (a melodic riff) on both the high and low registers of the *kolintang*. Her male accompanists aggressively play the *agong* and *d'bakan* as the *onor* plays old and new compositions. Occasionally a courtship may ensue if one or more male musicians try to impress the *onor* by displaying improvisatory skills on accompanying instruments.

Musicians, both young and old, interact with each other by sharing their musical prowess during festive occasions and competitions.

Maguindanao Palabunibunyan Ensemble

Maguindanao *kulintang* music features the *kamamatuan* (old style) of slow, stately melodies and the *kangungudan* (new style) of faster, more rhythmic playing. Musicians, both young and old, interact with each other by sharing their musical prowess during festive occasions and competitions. A unique feature of the Maguindanaon ensemble are the large hanging gongs called *gandingan* that can be used for communication by sending short musical messages. Before modern communication technology, people used the *gandingan* because its sound could be heard across the wide *Pulangi* river and for more than a mile away. Similar to their Maranao neighbors, the Maguindanaon *palabunibunyan* ensemble has gong and drum instruments with related functions:

- *Kulintang*: main melodic instrument played on an *atangan* (ornate wooden stand)
- *Babandil*: timekeeping instrument played on a mid-sized gong or the rim of any gong instrument
- *Dabakan*: gourd-shaped drum with a lizard skin membrane
- *Gandingan*: four hanging gongs used for communication
- *Agung*: large knobbed gongs played by one or two musicians

Datu Piang Kulintang ensemble accompanies Abdulfarid Guinomla at the Kalanduyan-Kamensa family compound in Magelco, Cotabato City, Philippines, July 2019. Photo courtesy of Dr. Bernard Ellorin.

Palabunibunyan ensembles are flexible in performance with musicians rotating on all of the instruments to display their expertise. The late Danongan S. Kalanduyan, master Maguindanao musician and U.S. National Heritage Fellowship recipient, noted how individual musicians are recognized by their community as experts on either the *kulintang*, *agung*, or *gandingan*.[3] In the performance protocol of the old and new repertoire, the older *kamamatuan* compositions of "Duyog" (to chase), "Sinulog" (movements of the river), and "Tidtu" (to play straightforward) are played first in sets of three to honor the three royal houses of Maguindanao, Buayan, and Kambuntalan. Newer *Kangungundan* compositions called "Binalig", "Sinulog," and "Tidtu" allow for the younger musicians to highlight their improvisatory skills. Friendly competitions during festive occasions are opportunities for younger musicians to build camaraderie and solidify relations.

The Sulu Archipelago *Tagunggu'* ensembles

The Sama and Tausug people have a shared musical repertoire for listening purposes and dance rituals. During the week of a full moon, graceful female dances are performed by younger and older generations to impress their audience at weddings. Male movements are aggressive and resemble martial arts stances. Trance ritual dances venerate the ancestors (*omboh*) and benevolent spirits (*jinn*). Occupational dances depict seafaring occupations. Mimetic dances imitate birds and monkeys found on the islands throughout the Sulu Archipelago. Different from their southwest Mindanao counterparts, the names of instruments change along with the number of musicians:

The Petra ensemble demonstrates a repertoire of Sama-Bajau *tagunggu'* ensemble music at the Inaba Kamal museum in Semporna District, Sabah Malaysia. Photo courtesy of Dr. Bernard Ellorin.

- *Kulintangan*: gong row instrument that consists of eight to eleven kettle gongs
- *Solembat*: highest *kulintangan* gong used as the timekeeping instrument
- *Tambul*: an indigenized wooden snare drum
- *Gandang* (Tausug ensembles): two-headed barrel shaped drum played by two musicians in which one plays the basic rhythm and th other plays the embellishing pattern called *tinka*
- *Bua* and *pulakan*: hanging gong pair with the *bua* as the mid-sized gong and the *pulakan* as a larger, wide rimmed gong that is lower in pitch
- *Agung tunggal*: the solo knobbed gong that interlocks with the *bua* and *pulakan* pair.

Among the Sama and Tausug, compositions in a *tagunggu'* ensemble are gender or ritual specific. Musical overtures signify the start of every occasion known as "Lisag Panagnaan" (Tausug) or "Titik To'ongan"

3 See a workshop by Kalanduyan in the AFAMILA collection: https://californiarevealed.org/islandora/object/cavpp%3A17841

(Sama). "Tungkil" is the generic unisex musical accompaniment for the Sama *igal* and Tausug *pangalay* dance genres; both genres have shared curvilinear dance movements. Mimetic and martial art dances have the option to be accompanied by the playing of either "Tungkil" or the *mag-alak* trio of the *agung tunggal*, *solembat*, and the *gandang*. During healing rituals the Sama have gender specific repertoire. "Le'la" are for male ritual hosts and "Limbayan" are for female trance dancers; the Tausug seldom practice animist rituals.

Danongan Kalanduyan Kulintang Workshop at UCLA, 2003-08-05
UCLA Archival Collection: AFAMILA
File Name: Danongan Kalanduyan Kulintang workshop
Length: 2 Tapes, 2 hrs, 30 mins in its entirety
Link: https://californiarevealed.org/islandora/object/cavpp%3A17841
Description: Danongan Kalanduyan Kulintang workshop, with Eric Abutin, Bernard Ellorin, Eleanor Lipat, Richard V. Pastor, with an introduction by Barbara Gaerlan. Performance sponsored by the UCLA Center for Southeast Asian Studies.

Lively Maguindanao Agong Competition at Long Beach Filipino Festival, CA, 2018-05-19
UCLA Archival Collection: Ube Arte
File Name: 1st Annual Long Beach Filipino Festival (5)
Time Code: 00:01:30
Length: 5 mins, 30 sec
Link: https://californiarevealed.org/islandora/object/cavpp%3A209250
Description: Eleanor Lipat-Chesler and Dr. Bernard Ellorin of Pakaraguian Kulintang Ensemble engage in a Maguindanao *agong* playing competition called *sintikan* a agong to the song, "Tidtu" at the first annual Long Beach Filipino Festival, Silverado Park, Long Beach, CA, 2018

For further reading:

Cadar, Usopay Hamdag. 1970. "The Bayanihan: How Authentic is its Repertoire?" *Solidarity* 5 (12): 45-51.

---------. 1980. "Context and Style in the Vocal Music of the Maranao in Mindanao, Philippines." PhD diss., University of Washington. Jointly published by Iligan City, Philippines: Coordination Center for Research and Development, Mindanao State University, and Marawi City, Philippines: University Research Center of Mindanao State University.

----------. 1996. "The Maranao Kolintang Music and Its Journey in America." *Asian Music* 27 (2): 131-148.

Cadar, Usopay H. 2011. "High Queen Damoao and the Teaching Method of Maranao Kolintang Music," Ch. 5 in *Ethnomusicological Encounters with Music and Musicians: Essays in Honor of Robert Garfias*, edited by Timothy A. Rice and Robert Garfias. Burlington, VT: Ashgate, pp. 65-80.

Ellorin, Bernard B. 2008. "Variants of Kulintangan Performance as a Major Influence of Musical Identity." MA thesis, University of Hawaii at Manoa.

Gaerlan, Barbara S. 1999. "In the Court of the Sultan: Orientalism, Nationalism, and Modernity in Philippine and Filipino American Dance." *Journal of Asian American Studies* 2 (3): 251-287.

Kalanduyan, Danongan Sibay. 1996. "Maguindanaon Kulintang Music: Instruments, Repertoire, Performance Contexts, and Social Functions." *Asian Music* 27 (2): 3-18.

Maceda, José. 1998. *Gongs and Bamboo*. Diliman, Quezon City, Philippines: University of the Philippines Press.

Talusan, Mary. 2014. "Muslim Filipino Traditions in Filipino American Popular Music." In *Muslims and American Popular Culture*, edited by Anne Rypstat Richards and Iraj Omidvar, 387-404. New York: Praeger.

Talusan, Mary. 2020. "Kulintang." In *Music Around the World, Volume 4: Asia and the Pacific*, edited by Andrew R. Martin, and Matthew Mihalka. Santa Barbara, CA: ABC-CLIO.

Trimillos, Ricardo D. 1965. "Some Social and Musical Aspects of the Music of the Tausug in Sulu, Philippines." MA thesis, University of Hawaii.

Recordings:

Kalanduyan, Danongan S., Augusto P. Gonzales, and Yoshitaka Terada. 2001. *Pakaraguian sa Maguindanao, A Celebration of Kulintang Music & Dance: A Compilation of Field Recordings*. San Francisco, CA: Mindanao Lilang-Lilang, compact disc.

Maceda, José. 1961. *The Music of the Magindanao in the Philippines*. Washington, D.C.: Folkways Ethnic Library FE 4536A/B, 33⅓ rpm, 2 LPs.

Mindanao Highland Music: Tradition and Change. 1998. Manila, Philippines: National Music Competitions for Young Artists Foundation (NAMCYA) and Cultural Center of the Philippines, compact disc.

The Mindanao Kulintang Ensemble. 1995. *Kulintang Traditional Gong Music from Mindanao, Southern Philippines*. Seattle, WA: The Mindanao Kulintang Ensemble, compact disc.

Terada, Yoshitaka and Usopay Hamdag Cadar. 2011. *Kulintang: Gong Music from Mindanao in the Southern Philippines*. Osaka, Japan: National Museum of Ethnology. DVD.

Terada, Yoshitaka and Usopay Hamdag Cadar. 2012. *Maranao Culture at Home and in the Diaspora*. Osaka, Japan: National Museum of Ethnology. DVD.

BERNARD ELLORIN PHD. (Contributor) is an adjunct faculty of music at Miramar College and MiraCosta College in San Diego County, California. He received his PhD in Ethnomusicology from the University of Hawai'i at Manoa in 2015. Ellorin's academic and community work spans over 28 years of educating Filipino American and non-Filipino American communities on Filipino diasporic performing arts. From 2012-2013, Ellorin was a research fellow with the Fulbright Research and Study Abroad Program conducting a comparative study on the contemporary musics of the Sama-Bajau in Semporna District, Sabah Malaysia and Batangas City, Philippines.

CHAPTER 16

Finding Your Inner *Onor*

BY ELEANOR LIPAT-CHESLER

A version of this essay was originally presented as a music lecture demonstration for Entrepinayship's Daster Dialogues speaker series produced by Anna Marie Cruz at Whimsy, Pasadena, CA, on October 5, 2019.

"You must eeeNUNshi-ate," my mother admonished us. Living in a very white suburb of New Jersey, my Filipino parents became masters of code-switching to fit into our environment. I would overhear my mom socializing breezily with friends, with hints of Italian, British, and Yiddish accents adorning her carefully pronounced phrases. Or my dad, all smooth and professional on his work calls, "Good evening, this is Dr. Lee-paat. Monitor the patient's hemoglobin count and we'll put her on dialysis first thing in the morning." [He hangs up, *click*] "Ay naku! Why do dese rrresidents call me ebery night por da stupidest tings?!" My dad is a nephrologist - a kidney doctor. He graduated at the top of his class in the Philippines and had his pick of any specialty in the medical field. When I asked him, "why kidneys?" he replied, "Because after medical school, I realized that kidneys were the one thing that I knew the least about, so I figured I'd better go learn about them."

Gregorio and Monina Lipat, the author's parents, as recent immigrants. Beth Israel Hospital nurses' dormitory, Newark, New Jersey, 1969. Photo courtesy of the Lipat family.

From then on, that became my M.O. too. I would figure out the one thing I knew the least about, then I would go learn about it. Except instead of medicine, I approached the world through music. I played piano, violin, and xylophone in the high school marching band. This one time at band camp, a girl[1] I'd known since kindergarten laid her flute on her lap gently and reminisced, "All these years, I never saw you as Asian. Maybe it's because you don't have super chinky eyes, but mostly it's because I never saw your race." That earnest flautist had meant what she said as a heartfelt compliment, like she saw through my epidermal layers straight into my soul or something. But I received it as a wake up call to own my Asianness in a more deliberate and explicit manner. Cue the teen cultural identity crisis. My parents had raised my two sisters and I to blend in. It

"All these years, I never saw you as Asian."

1 Name withheld because, you know, Facebook.

seems we blended in so perfectly that parts of us disappeared entirely. I hardly knew where to begin, how to "find myself" in the middle of a predominantly Jewish and Italian town. Thanks to the technical training I received from demanding (screaming) high school marching band drumline instructors, a fortuitous opportunity to explore the unknown territory of "my" culture came through music.

"Did you know," said my older sister, "that there is a Philippine xylophone? It's called *kulintang*, and a master teacher from San Francisco is coming to New York City." It sounded like the answer to my confused identity prayers. I was fifteen years old and had never gone to the city on my own before. I hopped on a bus, caught a taxi, fended off an attempted mugger, and wandered a sketchy industrial neighborhood in search of an unmarked dance studio. This is where I first met Danongan Kalanduyan, master *kulintang* artist. Guro Danny invited me to sit down behind the oddest looking instrument I had ever seen. He played the scale of gong tones to orient my ear. The sound was absolutely mesmerizing.

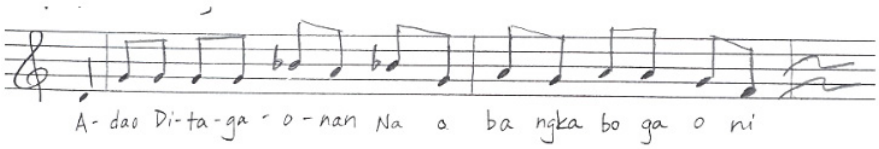
In a manner of repetition like that '80s game, "Simon," Guro Danny introduced a melody to me in short segments. *Kulintang* melody is taught by ear, without written music notation. After an hour of repeating and memorizing phrase by phrase, I had learned an entire song! Most *kulintang* newbies are taught a beginner song called "Kanditagaonon." It is based on a children's game song that everyone in that region of Mindanao knows, kind of like how all American kids are exposed to "Twinkle Twinkle Little Star."

"Adao Ditagaonan" children's song lyrics[2]

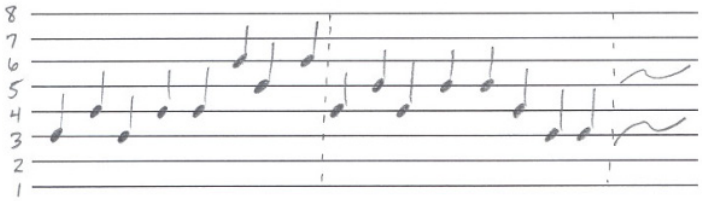
Maranao Language:	English Translation:
Adao Ditagaonan	My friend, Ditagaonan
Na mamola ta sa obi	Let us sow some sweet potatoes
Na gaon'n ta bo amay	Then harvest them later
Na-itinda ta mapita	And cook them tomorrow
A k'n o madak'l a tao	To feed the masses

"Adao Ditagaonan" melodic transcription for voice and kulintang[3]:

a) Sung melody



b) Played on the kulintang



2 Maranao lyrics and English translation provided by Dr. Usopay Hamdag Cadar, 2000

3 In this form of musical notation, called cypher notation, kulintang gong tones are numbered 1-8, from lowest to highest tones.

In the southern Philippines, *kulintang* is a social activity. The instruments might be found in a family's home or yard and anyone in the community is welcome to play. Children learn through observation, by growing up around the music. They might hear different relatives play unique versions of the same song and thus they absorb the melodies around them. After the basic melody is mastered, then one can make it his or her own through improvisation and embellishment. While performing at social gatherings, players like to impress all in attendance and maybe even trip up the accompanying musicians by playing around with rhythms, fake endings, or pushing tempos to impossible speeds. In other words, *kulintang* is highly interactive, fun, and competitive.

Eleanor Lipat-Chesler with Maranao music scholar Dr. Usopay Hamdag Cadar at the home of ethnomusicologists Drs. Nazir Jairazbhoy and Amy Catlin, Los Angeles, CA, 2000. Photo courtesy of Eleanor Lipat-Chesler.

In the southern Philippines there are 13 different majority muslim ethnolinguistic groups, each of whom have their own gong music traditions, but here I focus on one group - the Maranao[4] people of the Lake Lanao region. Much of what I've learned about Maranao performance was introduced to me by Dr. Usopay Cadar[5] while he was a visiting scholar at UCLA in the year 2000.

Dr. Usopay Cadar explained to me that in Maranao society *kulintang* is considered "essentially a woman's instrument" (Cadar 1996b:88). The lead instrument requires "a kind of grace... that is normally associated with women," since "men are considered too... aggressive, and too stiff to be able to play the melodic part" (Cadar 1975:54-55). A Maranao of royal lineage himself, Cadar grew up learning *kulintang* from his female relatives. His mother, Queen Damo'ao, Bai-a-Labi of Bayang, Lanao del Sur, and his sister Maimona Cadar-Mudag were well known and widely respected for their extraordinary talents. Usopay honors their legacy by researching and teaching in the United States and Japan about the Maranao female art of performance.

The Maranao female culture bearer is called the onor. The onor is a triple-threat who engages her entire body in performing at the highest levels. Skilled dancing, singing, speaking, playing, depth of knowledge, wit, and grace are all required in equal proportion. She employs a special sashay-ing walk called *kakini-kini* where one sways an arm back and forth fabulously while making a grand entrance. She dances while manipulating her fan, a scarf, or a *malong* - a woven tubular textile. She draws upon a huge non-verbal vocabulary of movements and gestures to articulate her intentions. Fans can be manipulated in coy flirtation.

Dr. Cadar went on to explain how the onor, while assuming a proud bodily stance, "delivers her oratory and poem exalting the occasion, the important people present, the ensemble, and the individual

4 Alternate spellings are Maranao/Muranao/Meranao/Mëranaw and kulintang/kolintang/kakolintang.

5 Dr. Usopay Cadar is a native Maranao musician who was first invited to teach at the University of Washington in Seattle in 1966. Cadar published numerous academic articles about kulintang informed by his own upbringing as well as by his ethnomusicology field research done in the 1960s and 1970s. In 2000, he taught at The University of California at Los Angeles Department of Ethnomusicology, in a Music of the Philippines course co-sponsored by the UCLA Center for Southeast Asian Studies. Dr. Usopay Cadar continues to share cultural knowledge through his public Facebook page, Maranao/Iranon Academy of Music and Arts.

parts and players," singing her expectation that they will play "harmoniously" (Cadar 1975:58). Often the onor sings to welcome guests, but sometimes, she might choose to chant about love, as my friend Dr. Bernard Ellorin learned from his 2015 fieldwork in the Maranao region.

Excerpt of Maranao "Kini-Kini" chant lyrics[6]:

Maranao lyrics:	English translation:
Kini kini *ka apir a ka ikulat akun suka sa mandiromag sa diwanag,* *matampar sa kawanan,* *pagimungka ka apir ka obangka ka apiri so ana marandong iyan,* *ka diako pumarandong sa ana marandongian ka kakowa ta so basa a ignaran ta sop sunang,* *data ko rangkanian.*	Dance my fan, I will swing you to the left and right. Careful I swing my hands to certain [other] men because I am afraid of having suitors who have a lover. I want to make sure that I can find the one that is surely single, who will love me.

Meanwhile, the onor adjusts the folds of her *malong* and eases into a comfortable and poised *kulintang* playing position. She exudes a calm confidence. Her eyes are generally downcast but may be used artfully to cast meaningful glances or to articulate ironic moments by making her eyebrows "dance" (Cadar 1985:40). During one of my lessons, Dr. Cadar stopped me and advised:

> This is the point... where you want to look at the audience. You might want to smile with your eyes…kind of steal some quick glancing. Because actually it's not true when someone says, "Oh the Moro, they never smile." It's just [that] our smiles are subtle. You do it with your eyes, and they rarely will show their teeth. But they'll smile with their eyes and with their faces... just little pointers that will make you, bit by bit, more Maranao. (Cadar 2000b)

Some non-Maranao audiences may dismiss this formalized display of modesty as a constraint of conservative Islamic social convention. I argue that while an untrained eye may perceive modest posturing at the surface, in practice the onor accesses a broad palette of kick-ass feminist performative strategies and deep layers of referential meaning.

The onor wields a disproportionate amount of control over the music. First, she will size up the audience and select an appropriate song to play for the occasion, taking into account political and social dynamics unfolding among the attendees. Until she begins playing, her accompanying musicians may or may not know exactly which piece she has in mind. Sometimes with an almost imperceptible nod (but more often with no cue at all) she expects the drummer to begin, then the *agong* and *babandir* players to join in one by one. Only when she is satisfied with how the accompanying parts have locked in rhythm, she strikes repeated notes on the 3rd gong to reset the groove to her preferred tempo. If the drummer has to adjust his speed significantly, then he is humiliated in front of everyone. Accompanying musicians who slip

6 Maranao chant transcription and English translation from unpublished field research of Dr. Bernard Ellorin, 2015.

up in public may lose face, as well as their shot at romance. You see, a *kulintang* performance often doubles as a public arena for courtship. Much like preparation for a formal debut, a girl from a privileged family is trained in artistic and literary forms. By displaying her talents, she reaps symbolic wealth and honor for her kin, while attracting potential suitors. If more than one person has their eye on a particular kulintang player, then they may use musical competition to maneuver the situation in their favor. The *kulintang* player can also respond in kind through the music itself.

Eleanor Lipat-Chesler performing the Maranao kulintang piece *kapagonor* with *kapangolilat* stick twirling with Pakaraguian Kulintang Ensemble, University of Southern California Pacific Asia Museum, Pasadena, CA, September 8, 2019. Photo by Bob Paz.

Let us revisit that beginner children's song about harvesting sweet potatoes. "Kanditagaonan" is a dialogic piece that captures conversation between two people. The melody arises from the expressive inflections of spoken Maranao language. However, there are different versions of the lyrics - the playful children's version and a dramatic adult version. The adult version is a dialogue between two suffering lovers, one of them named Ditagaonan.

"Adao Ditagaonan" song lyrics, adult version[7]:

Maranao lyrics:	English translation:
Adao Ditagaonan	Oh, my Ditagaonan
Na o bangka bo gaoni	Ah! Don't uproot our love
So kiyang ginawa-i ta ka / adi-adi so kalab	Or else being dead is better
A di so kadowa ngaram	Than living stigmatized

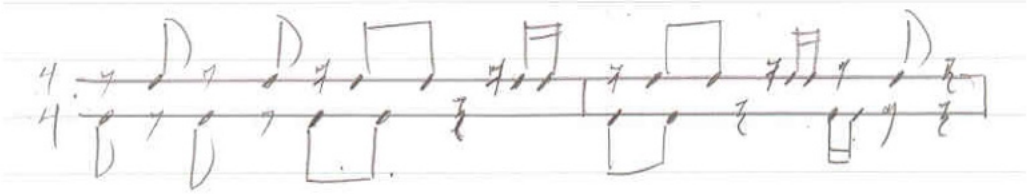
When we speak or sing a word, we naturally emphasize certain syllables and the tone of our voice goes up and down. Those strong beats and melodic contours are what makes a phrase sound familiar or correct to our ears. That linguistic prosody can be mimicked on instruments. Usopay Cadar explained that if you consider the four lower kulintang gongs representative of a male voice and the four higher gongs a female voice, then the player can transpose, extend, and decorate the melody between high and low gong registers to express emotional contours of an imagined conversation or argument. Using melodic improvisation the *kulintang* player shares her own take on a well-known story, implying emotions that might also apply to her own real-life situation.

A *kulintang* musician may also relay unspoken opinions or social commentary regarding the actions of other people in the room. For instance, there is a Maranao myth in which two rivals for the same *kulintang*

7 Maranao lyrics and English translation provided by Dr. Usopay Hamdag Cadar, 2000.

musician took their places at the high and low *agong*. In *agong* accompaniment, one person plays the larger, lower-pitched gong, while the other person plays the slightly smaller, higher-pitched gong. The two *agong* players' interlocking parts must sync perfectly to co-create one cohesive rhythmic phrase.

Basic Maranao interlocking high-low *agong* pattern:



In this story the agong players went from playing together as friendly rivals to ardent foes. Their competition for attention caused a total breakdown of their interlocking musical relationship. Their attempts to outdo each other resulted in an over-zealous proportion of dense rhythms. The *kulintang* player parodied the sound of their dueling agongs in a song entitled "Kasulampid," which means "criss-cross" (Cadar 2000b). By manipulating her own rhythms to mock the fighting suitors, she calls out their foolish behavior and assumes a patronizing stance toward them. In this story, the *kulintang* player used clever rhythmic improvisation to deliver a non-verbal reprimand.

The female culture bearers of Mindanao are my personal heroes.

Eleanor Lipat-Chesler after a Pakaraguian Kulintang Ensemble performance marking LA City Council's proclamation honoring Filipino American History Month, Los Angeles City Hall, October 11, 2019. Event sponsored by Los Angeles Filipino Association of City Employees. Photo by Lara Balajadia.

Deep study of Maranao performance stirs a sense of awe and wonder deep in my soul. The female culture bearers of Mindanao are my personal heroes. From lyrical enunciation in song to rhythmic articulation on kulintang gongs, they perpetuate a standard of mastery that is continually passed down from wise elder women to young girls. They take advantage of social gatherings as opportunities to showcase their latest skills acquired, their most recent songs composed, and their most breathtaking versions of old standards improvised anew. As a Filipino-American trying to learn Maranao musical concepts, I find it as difficult as learning any new language. It is one thing to grasp basic vocabulary; it's another thing entirely to achieve a level of fluency that would enable you to attempt witty word play, poetic symbolism, and epic storytelling using florid, classical vocabularies (as exemplified literally in the Maranao epic, *Darangen*). After 30 years of studying various aspects of onor performance, I myself have barely reached a preschool level of proficiency. But channeling the impeccable grace of my mother, I continue to try. I aspire someday to reach kindergarten-level. My imperfect attempts to perform what

I am learning may fall short of Maranao standards, but I hope that my respectful intent and enthusiasm carry through to allow the audience as well as my own children, to get at least a glimpse of the deep, rich art form that lives and breathes through master artists and musical communities in Mindanao.

If there's anything I hope you'll take away from my story, it is: Like my dad the kidney doctor, you'll feel inspired to identify one thing you know the least about and then dive deep into it. So now I ask you - what is one skill, craft, or topic that drives you to seek mastery, that evokes a passionate reaction every time you revisit it? Research it all you can, practice it with diligence and when it is your time to share it with others, sit tall and proceed with the calm confidence of the onor as you take the lead.

And don't forget to eeeNUNshi-ate.

Maranao Onor *Singkil* Dance and "Kapagonor" Kulintang Performance in California, 2019-02-24
UCLA Archival Collection: Ube Arte
File Name: SCPASA KULINTANG (6)
Length: 4 min, 20 sec
Link: https://californiarevealed.org/islandora/object/cavpp%3A209189
Description: Pakaraguian Kulintang Ensemble performs Maranao onor *singkil* bamboo dance and musical piece kapagonor, featuring Eleanor Lipat-Chesler on kulintang. Southern California Pilipinx-American Student Alliance (SCPASA) Summit at UC Irvine, February 24, 2019.

Works Cited

Cadar, Usopay Hamdag. 1975. "The Role of Kulintang in Maranao Society." *Selected Reports in Ethnomusicology* 2 (2): 49-62.

Cadar, Usopay Hamdag. 1980. "Context and Style in the Vocal Music of the Maranao in Mindanao, Philippines." PhD diss., University of Washington.

Cadar, Usopay Hamdag. 1996. "The Maranao Kolintang Music and Its Journey in America." *Asian Music* 27 (2):131-148.

Cadar, Usopay Hamdag, and Robert Garfias. 1996. "Some Principles of Formal Variation in the Kolintang Music of the Maranao." *Asian Music* 27 (2):105-122.

Cadar, Usopay Hamdag. 2000. Personal Interview by Eleanor Lipat-Chesler. University of California, Los Angeles, June 7, 2000.

MARANAO / iRANAOn / tag a RANAO Academy of Music and Arts. 2020. Facebook. Accessed July 6, 2020. https://www.facebook.com/groups/iranaonamusicarts

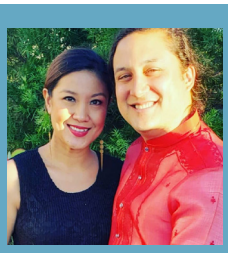
ELEANOR LIPAT-CHESLER (Co-Editor, Contributor) is co-founder of Ube Arte performing arts research and education organization, and a founding member of Pakaraguian Kulintang Ensemble. She studied music and anthropology at Barnard College, Columbia University, and ethnomusicology at UCLA, where she wrote her M.A. thesis on gender issues in transnational kulintang performance. As a Fulbright Fellow, she conducted doctoral fieldwork in Thailand and Laos among itinerant folk theater troupes. Her article, "Thailand: Contemporary Performance Practice," appears in the 2019 SAGE Encyclopedia of Music and Culture. She is a freelance research strategist and proud mother to Nico and Junot.

CHAPTER 17

An Interview with Ron and Lydia Querian, House of Gongs

INTERVIEWED BY MARY TALUSAN

May 29, 2020



LYDIA QUERIAN is a contemporary and tribal dancer who has worked with Dancing Earth, Alleluia Panis Dance Company, Kularts, Parangal Dance Company, and San Francisco Kulintang Legacy, and she is the founder of Daily Malong. **RON QUERIAN** records contemporary kulintang music as Kulintronica, produces traditional kulintang artists for Gongs Away Music, and teaches kulintang with his wife Lydia. After performing together with San Francisco Kulintang Project at the Smithsonian Folklife Festival in place of the late master artist Danongan Kalanduyan they formed House Of Gongs where they teach kulintang music and mentor artists who incorporate traditional arts into their works. They also produce the only kulintang festival in the United States which is called Gongster's Paradise.

Note: This interview transcript has been edited for length and clarity.

Lydia: My name is Lydia Querian, dancer, performing artist. I work with Kularts, Parangal Dance Company, [I'm] Founder of House of Gongs and Daily Malong, and Kulintronica's assistant.

Ron: I'm Ronald Querian. I'm the founder of Kulintronica and I'm Daily Malong's assistant, musician-at-large.

Mary: I'm Mary Talusan Lacanlale, co-collaborator in this project with Eleanor Lipat-Chesler. We're super happy to have you here.

Mary: You gave us some of the projects that you're interested in and the things that you've founded. Could you give us some background? How did you get to a place where you invested your life, and your artistic and creative spirits, into these different projects? How did you get here?

Ron: There's [sic] two different backstories that become one story.

Lydia: I'm personally an immigrant who moved to California about 11 years ago. Growing up in Manila, it's very different, right? Because cultural things, cultural activities, performing arts - it's not really that supported in that kind of society. You have to dig deeper within the community to be able to have

When I moved to California, there was a level of yearning and hunger.

access to. When I moved to California, there was a level of yearning and hunger. That encouraged me to be more involved with different organizations. My first exposure in California actually was Kularts with Alleluia Panis. I got involved with one of their projects in 2012, as a performing artist and a dancer. That's where it all started. Went on a few trips to Mindanao with her, met different artists, including Ron. I think that traveling through Mindanao sparked some of the things that Ron and I have started, including Daily Malong and House of Gongs.

Photo courtesy of Ron and Lydia Querian / House of Gongs.

Mary: I really love that story, but if I could get you to elaborate on something interesting - because as a Filipino American I grew up on the east coast and I really had no access to Philippine culture - I think your story is interesting in that you were already there and you did have that access.

Lydia: Especially in Mindanao where a lot of these things have remained resilient, like *kulintang* arts, textile weaving, folk dances - they're alive. They've been practicing it for the longest time, even spiritual practices. People like me who grew up in Manila have no access to it, because it's all over the news that you can't really go there. It's always seen as a very dangerous place. No matter how [much] I've wanted to visit the places and find out more about myself through the lens of the different people that are still living and still practicing the traditions, it's really difficult for me because: 1) my parents won't allow me, and 2) because you see them on the news all the time, it's scary, right? But when I met people like Alleluia and the Kularts crew, who have been back and forth, and basically just gave [me] a different perspective of the community in Mindanao. In my head, I'm like, "well, I'm gonna have to try it." I had to hide the whole trip from my parents, because it's just going to be a big dramatic thing for them, and they're just going to try to stop me. Even Ron, the first time he traveled there. The way that he framed it with his parents was: "I'm in Zamboanga," and that's it. We just tell them the stories after we get back. When I got there, honestly, it was one of the most peaceful places I've seen in my life, even more so than California. I think I'm also fortunate to be able to have that access.

Mary: Thank you. How about you Ron, what's your backstory? How did you get to know about *kulintang* and so forth?

Ron: Unlike Lydia, I was born in the States. Born in San Francisco, but raised in Walnut Creek, which is an upper-middle-class suburb, between 20-30 miles east of San Francisco. When I was growing up *there*, there were only a handful of Filipino families living there, so I grew up in a predominantly white neighborhood. I caught the music bug at an early age, and it was my dream to pursue music on a professional level. I came to Filipino cultural music the same way a lot of people did, through PCN [Pilipino Cultural Night]. But my exposure to PCN was kind of through the side door. What I mean by that is, most people will sign up in college to participate in the Filipino student group. PCN is one of their major activities in the spring. Some groups will, if they have the resources, hire live musicians to support their PCN. When I was

pursuing professional music, I was just starting out. I was a guitarist, or sometimes a bassist, for different acts. We were playing Top 40, popular American music in the nightlife. I felt like I was on my way, but there was something lacking there for me. I felt like there was nothing special about what I was doing, and that what I was spending my time doing didn't really seem to tell a very interesting story. When I think about how my parents made the trip from the Philippines, I was thinking "Did my parents come all the way from the Philippines so that I can scrape off a living playing "I Will Survive" and "Brick House"?

Did my parents come all the way from the Philippines so that I can scrape off a living playing "I Will Survive" and "Brick House"?

I was really fortunate my mother was active in an alumni association from her college, which was [the] University of the Philippines. They hosted a *rondalla* workshop here in Walnut Creek. The instructors of that workshop were members of a group known here as the Jaranistas de Manila. The couple that led the workshop were, themselves, alumni from Bayanihan National Dance group. I participated in that workshop. A few months after that, the director gave me a call and told me that one of his musicians could not attend a performance, and asked if I could sub in. Since I was a performing musician, I asked: "Will I be compensated?" He said, "Yes," so I was like, "Great, I'm in." That was my motivation at the time.

I followed all my disciplines. I showed up early to rehearsal, brought my guitar with extra strings, and learned their music. I learned this particular way that they wanted me to strum the guitar to have that *rondalla* sound. I felt I was really prepared for this performance. On performance day at the University of San Francisco, their PCN, I had my guitar tuned up. I was ready to play, and I told them: "Okay, where are we going to go? How do we do this?" The director kind of laughed at me. He said, "Put that away, that's not until the second act." I was confused, like, "Okay, what are we going to do until the second act?" That's when he handed me some bamboo instruments, maybe five. He was like, "Okay, just carry these. Be right next to me, and I'm just going tell you what to do." I was sitting next to him. I had no idea what I was doing as far as these percussive instruments. Then, right before something was about to happen, he would just kind of whisper into my ear like, "this is your rhythm: ta, ta, ta, ta, ta, ta, ta," and we just did it. I was so nervous, so on my toes, watching these college students perform these dances that they've been practicing for weeks. I was trying to make it come across like I belonged in the group. We got to the second act, and I finally got my guitar. I was in my comfort zone, and we got through to the end. We did "Maria Clara [Suite]," and "The Rural [Suite]" was the finale. We did the *tinikling*, as is customary in PCN. It was a very involved audience. We did a number of encores for the *tinikling*.

That's when I had my epiphany moment. There was so much energy in the room. I found it so fulfilling in a way that playing in nightclubs had never really been. I really felt like that was the direction that I was meant to go. I felt that calling. I was really pleased when the director asked me to take another gig. At that time, which was the early 2000s, this group was doing PCNs for almost every college in the Bay Area. I was doing four to six PCNs a year, for a number of years. That's why I say I got in through the side door, because the side door is where the professional musicians usually enter. We don't go in through the front door, right? We go in through the side door.

That brought me into Filipino music. What brought me to *kulintang* specifically is: I took a life changing class in college at San Francisco State University - Intro to World Music. One day in class, the professor said that they had a very special guest lecturer. "His name is Danongan Kalanduyan and he's going to play *kulintang*." I was a 20-something year old, semi-pro musician that had, at that moment, almost 40 PCNs under his belt. So, when Master K came up with his instrument, I was a little bit *yabang*, a little bit overconfident. I was like, "Oh, I've done these gigs before. I pretty much know exactly what he's going to do, I could probably go up there and accompany him right now." Danny started to play his authentic Datu Piang-style *kulintang*, and my face melted to the floor. I'd never heard anything like that before. That's when I had that second epiphany - that moment where I felt like this is something truly special, a sound that I didn't understand. I felt like I needed to go this direction. Again, that sense of fulfillment was present. When Master K finished that demonstration, I marched right up to him and asked him if he needed help carrying his instruments back to wherever he needed to go. And I never stopped following him from that moment.

Mary: Wow, thank you for sharing that. I loved hearing about that. But, tell me about these epiphanies. On one level, you kind of described it as a musical epiphany, but was there a cultural or "identity" moment for you as well?

Ron: As someone pursuing professional music, but coming from a Filipino American background, I already had the sense how cultures came into play. I knew that for your general American bar audience, they have a certain set of Top-40 songs that they wanted to hear. But if the gig was for a Filipino party, there was a different set of Top-40s. "Brick House" was not as valuable in a Filipino party, but "Play That Funky Music White Boy" was more valuable. The currency of certain ballads among popular American music, I already could sense that certain songs that were more meaningful to Filipinos. That's something I picked up on, maybe in an intellectual sense. When I encountered more and more traditional Filipino music, I thought that *that* was like another piece of the puzzle. I thought that I was learning the Filipino audience better, and, in connection, learning about myself more.

That's me looking back on it, but at the moment [sic], it was really an intuitive thing. Something about the sound, or that experience can be overwhelming. Almost this awakening feeling, where you are experiencing this music or this dance, and it really resonates with you. As a Filipino American, you don't know why it resonates with you so much. It's like awakening something latent within you, or within me. I was the type of person that thought that life was supposed to have those life-changing moments, and that they could pass you by if you weren't looking for them. Having that mindset, I was already open to [it]. I was basically, at that age, looking for those moments to give me direction. It ended up being with Filipino music, and *kulintang* music especially.

As a Filipino American, you don't know why it resonates with you so much. It's like awakening something latent within you, or within me.

Mary: Lydia, you touched on it as well. Like when you said that you went to Mindanao for the first time, but do you want to elaborate more on any epiphanies you might have?

Lydia: Yes, I'm going to touch on the spiritual side of it. Because I grew up in a very Catholic family - Opus Dei, a very strict Catholic family - we really practiced a lot of the... secret practices. When I got to my early 20s, I was questioning a lot of things about it, because I was starting to see churchgoers and hypocrisy blending together. Part of the first trip [in] Mindanao was attending a ritual for *Ipat*. I've always known that rituals are supposed to be healing. But for some reason when I was growing up and going to church, maybe because my parents did not give me a good context of why we are doing certain things. Coming into the *Ipat* ritual, it was very different, in a sense that there are a lot of similar elements in it. But at the same time, there's an awakening inside you, that just got ignited for some reason. There was dancing happening during the ritual. There was music and all of that stuff, but it wasn't just a level of performing arts. The way that I felt during that time was the way that I feel when I'm on stage in front of a spotlight. It's a level of losing yourself, giving up your entirety to some higher level of being, and just letting everything else flow until the performance finishes. That was the feeling I had when I attended the ritual that I've never felt before with all of the sacred gatherings that I've attended in my whole Catholic background. One of the very important highlights of this whole journey is being able to experience that.

Lydia Querian performing kulintang, 2018. Photo courtesy of Ron and Lydia Querian / House of Gongs.

Shortly after, I decided to play *kulintang*. I'd been wanting to, but I wanted to be able to go to the place where it started. Also, I wanted to have my own instrument. It was pretty serendipitous, because the person who gave me my first *kulintang* set told me, "I've had this instrument in my living room for the longest time, and I'm waiting for the right person to give to." This is Faisal [Monal]. He said, "I decided to sell this to you because I know that you will take good care of it." That basically brought me to a deeper level, a deeper relationship with the instrument, with the music, with the culture around it. That sparked everything else, like the founding of House of Gongs, the indirect relationship that I have with Danny. I've probably met him a dozen times, and in a very limited manner. That also inspired the whole Gongster's Paradise Festival. That was the beginning of all that.

Mary: This is the perfect segue to ask you about the beginnings of House of Gongs, Gongster's Paradise, and Kulintronica. So, tell us a little bit about how those began and where they are now?

Ron: After having played with Palabuniyan for a few years, I was developing this skill set on *kulintang*. But I also had this pre-existing skill set in American popular music with an emphasis on dance music. So, for me, Kulintronica was a very natural way for me [sound breaks up] the whole depth of my musical ability. And, I wanted to highlight how *kulintang* music is a dance music and that *kulintang* music is fun, kind

of as a counterpoint to the typical PCN story, which always shows the more solemn, disciplined, serious side of it. That's a big part of it, but it's not [sound breaks up], there's also the laughing and merrymaking aspect that I wanted to highlight. Also, to capture this part of Filipino American life, where I think for myself and a lot of participants of PCN, we were pursuing this development of our identities, but we were also participating in this active nightlife. Putting all these things together was what I wanted to do from a creative standpoint, to try to contribute to the genre.

Ron Querian (seated) with Danongan Sibay Kalanduyan at Kulintronica single launch - "Calling My Name," 2013. Photo courtesy of Ron and Lydia Querian / House of Gongs.

The big hurdle for me to embark on that was to build trust with Master K and talk to him a lot about how preservation of the culture and also innovation in the culture are both required to move it forward and protect it. If I wasn't actively pursuing Kulintronica, I would not have met Lydia and gone to this next chapter. So, for me there would be no House of Gongs or Gongster's Paradise without first having done Kulintronica. Taking a step outside of the traditional role of Palabuniyan. Because I met Lydia not in a traditional setting, but one late night at a Kulintronica gig.

Mary: Could you talk a little bit more about what Guro Danny expressed to you about Kulintronica?

Ron: For anyone that is knowledgeable, or studying Master K's story arc, I met him at this time (2004) where he's already made an international name for himself in the field of *kulintang*. He had become so well known that he also had gained some notoriety and he had some critics back in the Philippines, or out in the musical world. Some critics would try to attack him for doing things that they thought were not traditional, so he did have a little bit of his guard up. He was very talented at inspiring other people to try to protect and preserve the [sound breaks, may have said "the tradition"]. Knowing that about him and since I respected him so much, I was really careful in how I proceeded in doing my own version of *kulintang*. I asked him permission many times and in different ways: "What would you think if someone did this? What, if I did this? What if I blended this with this? To the point I was like: "listen to this, does this make you like, how does this make you feel?" I asked him so many times and he finally stopped me after years of working on this topic with him. He told me, "Ron, I taught you *kulintang* music so that you could do something with it. And I don't have to like it. So, if you show me your recordings, it's probably not for me, but I'm glad you did it." When I got to that moment, I felt like I had enough permission and that he had empowered me. He literally told me: "Do something with it already, stop talking about it." [Laughs]

Mary: Sorry, this has me a little misty-eyed, because I miss him so much. I could just see him saying that. And, just on a side note, in the conversations I've had with him about Kulintronica, he was just excited and never said anything negative to the effect that anyone shouldn't be doing anything. I think he inspired a lot of artists that way that were formally his students. Tell me what led to Gongsters and House of Gongs, bringing all those people together.

Lydia: Stemming out of Danny Kalanduyan, I met him in 2013. One of the first conversations I had with him was in Visayan language, the very little Visayan I knew. His eyes opened up and he was like, "Who are you?" After that, I watched him perform. I was inspired to write an article about Kulintronica at that time and decided to do a little interview with him. I have some footage of that. That's part of the journey that sparked me doing all the other stuff, because there was a very deep story behind all of the interviews that I did with him and how he inspired Ron and how he inspired other *kulintang* artists. When he passed away in 2016, the night he passed away, I had a dream about doing this whole Gongster's—it wasn't named Gongster's Paradise in my dream, it was like some *kulintang* festival. I was talking to him in my dream and I said: "You should open it." I woke up at five in the morning and I was scanning through my social media, and then I learned that he'd passed away. I woke Ron up right away and said, "He passed away." (That was another level of story.)

Image courtesy of Ron and Lydia Querian / House of Gongs.

But shortly after that, I really tried to push for this festival to happen for a couple of reasons. When he had his memorial in San Francisco, a lot of people showed up. It was really interesting to see this whole community come together because of his work. I was thinking, there is a whole *kulintang* community, very, very similar to that of Mindanao. The only difference is that we're all spread apart in the northern hemisphere. There might be an opportunity for us to bring everybody together. Have everyone perform what they learned, what they did with the music, and basically do this whole show in honor of Danny Kalanduyan. It took us a while to finally decide on it, but it was a lot of work. The first round in 2017, it was just really me and him [Ron] organizing the whole thing. After that first round of Gongster's Paradise, we received a lot of interest in learning the instrument, and that's what sparked House of Gongs.

It's basically just community building. We sit them down, we eat brunch together, we jam.

The way that we frame House of Gongs is the way *kulintang* is being learned. It's an oral tradition, something that you pass on. Something that a lot of the people in Mindanao hear all the time. So, we don't really have a very structured way of teaching people. It's basically just community building. We sit them down, we eat brunch together, we jam. Until they just show up every week and then next thing you know, we have a band or however many students we have. That's how it started.

Mary: So, House of Gongs is like a community-based learning environment for people that want to learn *kulintang,* and Gongster's Paradise is the performance that's put on every other year for people to show their skills and what they've learned in their different groups? That's wonderful. Was Kulintang Dialect also started by-

Lydia: Kulintang Dialect is a group/music that was started by one of Danny's students.

Mary: I wasn't sure if that was connected.

Ron: I'm not sure what impact our work as House of Gongs and Gongster's Paradise, might have had with Conrad [Benedicto]. Maybe, it's safe to say that Conrad wanted to show something on that stage that would both honor Danny and also have his voice in it. But, for all we know, he might have been secretly composing *kulintang* music for years, and then just decided to come out of the closet with it after Danny passed away. We're both members (we're both in that band, too). We perform with Kulintang Dialect for Conrad. We are just about to announce to the world that we've actually produced an album of Conrad's original music.

Lydia: We're trying to establish this music label [Ron: it's all just happening] that's supposed to be all *kulintang* music if possible, or anything related to that. We are currently working on Kulintronica's second album. We recorded Conrad and Kulintang Dialect, so that's going to be a double album. When we brought Faisal here last year for Gongster's Paradise, we also tried to record him, for him to be able to have his own album. The reason being is that, especially with COVID right now, we're slowly shifting into a more digital world. Not just for archives, but also for other people to understand and enjoy the music and have a level of discovery of the music. We figured you probably need to have a few recordings because that's how the generation now accesses music. It's for people who probably do not have access to go to the Philippines, or for people who want to learn, but do not really have the capacity to do it from where they are. Now we've got Spotify and all other music platforms, so we figured this might be a good opportunity for us to do it.

Mary: Awesome! What do you envision for the future of *kulintang* music, among Filipino Americans, or just more broadly across the world? What would you like to see happen? What advice would you give to young players who are becoming interested in this music?

Lydia: Yeah, I personally would like to see more performers that put in their own twist into Philippine music and/or dance, respectfully. There's got to be a level of context and respect for the traditional arts. But at the same time, there's got to be a way for them to be able to show it in their own form that speaks for themselves. We've got *kulintang* electronic music, there's a few R&B *kulintangs* out there. It's really interesting to see other ways it can be merged into other types of genres.

We've got *kulintang* electronic music, there's a few R&B *kulintangs* out there.

Ron: I would add that when on a few occasions that Master K would articulate his vision, he would often talk about trying—and I think he succeeded in this—to build a community of *kulintang* players in America, build an audience for *kulintang* music in America. He thought that the best way to convince Filipinos of the value of *kulintang* music was to convince Americans. For Americans to value it first and then for the Filipinos to then catch up.

Lydia: I'd like to add to that, because it's very similar to the weaving tradition, and this is also part of what sparked Daily Malong. With the few immersions I've done in Mindanao and even in the northern Philippines, the younger generation there, they are all on their phones. They look up to Western things in a very different light. That's what they want to be. Without appreciation of the traditions that have been passed on by their ancestors. However, when they see people from the Western communities—Filipino Americans, people who live in the diaspora, go there, show interest in *kulintang* music, weaving traditions, Philippine dances, or whatever, practices they have—they slowly start to appreciate it, because they look at the people in the diaspora. Even if it's in a colonized manner, the way that they are thinking, it's still a way for us to bounce the tradition back into the motherland for them to be able to appreciate what they already have. I think that is part of the hope, the wish, and the dream.

Ron: I would take it a step further. I'm envisioning a Gongster's Paradise where there is so much new material that there will no longer be room for old man Kulintronica to perform. Where Kulintang Dialect is already a classic and it's nothing but young people of that generation making new works from their own perspective. Things like these are already happening.

Lydia: We are already there. Last year we were overflowing with performers. It was long.

Ron: There's people making *kulintang* music that I never could imagine because it's coming from people with different experiences and different perspectives. It's so cool too, it's so fun to listen to new *kulintang* players and new music. Also, I envision taking this *kulintang* community and spreading it further. Even just between those that have been educated by Master K, we can all get together. Even if we don't know each other's names we can play music together because we have that language. I would like to contribute to proliferating that to the next level and have more people play.

You asked what advice we have for people that are getting into this. It's great that people want to learn Filipino culture, be it music, dance, or whatever. Learning it shows that they appreciate it and that's great. But what I really want to see is how do people internalize Filipino culture and progress it further? What does *kulintang* music mean to the generation that is being born now in the post-internet world? They need to put their mark on it also. I think one of the reasons why *kulintang* music and other Filipino traditions have remained resilient is because you have one force that is preserving and protecting it, and you also have another force that is innovating it and adapting it as the times are changing. I think you need both sides of that coin. You need a balance of that for the tradition to last for as long as it has.

Mary: For my last question, I want to be a little bit more provocative. You did bring up the idea of respect, and tradition implies a certain heritage. How do young Filipino, or maybe non-Filipino musicians, (or people interested in cultural music, world music) how do they approach this tradition that, in my opinion, takes a lot of skill and studying, and maybe even an apprenticeship with a master teacher? What are some of the limits of those things? Your opinions on that.

Ron: I love this topic. We both love this topic. I think we all love this topic.

Lydia: I've asked this question to tradition bearers themselves. At one level, before Ron and I did whatever we've been doing in the last five years, we wanted to have their blessing before we move forward with something. I remember one tradition bearer saying that the traditions evolve. Sometimes you have to push the envelope to be able to get to a point where you are able to communicate your [sound breaks up] practice in a language that your generation will understand. However, there is always work that has to be done for you to have a better understanding of the root of the work of art. Where it came from, why it is done, how it's been practiced? So that you're able to put your own ingredient into it for you to call it your own. It's like cooking *adobo*. You've got your basic ingredients: you've got your *suka*, you've got your *toyo*, you've got your meat, your garlic, and your bay leaves. When you know how to make the basic one, then you can start experimenting and exploring other things. Putting potatoes, putting carrots, I don't know whatever else you want to do. Put sugar on it, put it on top of spaghetti, or whatever. To me, that's my take on that. Have a good context of where it came from and how it was done in the most basic form. That way, when you are being asked on stage how this all comes about—you know how to answer because you know the history. You can explain yourself as to why and how it became this way in your generation, or in your genre.

The traditions evolve. Sometimes you have to push the envelope.

Ron: I totally agree with the idea that a *kulintang* player should pursue formal study, even a formal apprenticeship. People should, but it's not required. Because we cannot become gatekeepers when people are inspired by *kulintang* music, but do not have access to learning it. I'm thinking of this community in Toronto that has been producing more new *kulintang* music than any of us here in California have been doing, myself included, in the last couple of years. They don't have any master artists there. They're just so moved by it that they will do whatever they can. They've gone and created the works; I really salute that they allow themselves to let the inspiration be the permission.

Lydia: To their credit, they created works with *kulintang* without completely understanding the context of it, aside from maybe a few [sic] exposure to some Bayanihan-influenced groups. That sparked their interest into the music further to a point where one of their band members travelled to Mindanao with Master K. It was another serendipitous thing that went the other way around.

Ron: They did their new works before they even had the relationships with the culture bearers. They might not have formed a relationship with any of the culture bearers had they not taken that initial step of just taking a chance and doing what they can.

Lydia: I think a lot of this is also about the intent. Even if you don't have the capacity to have that formal training with *kulintang*, if your intention is to have that connection with it, eventually you'd be able to deepen your relationship with the tradition and the music. Who am I to stop somebody who wants to do that?

Ron: I really like how you framed it with this idea of limits. I think of that in two ways. On one hand, people might venture to create a work. They might try to restage a dance they saw on YouTube, or they might try to make a dub-step trap record with *kulintang* in it. In those cases, it's the community that is going to self-regulate. The community will say, "That's the limit. This artist did an experiment and it went too far and we don't really like it."

Kulintronica performance, 2015. Photo courtesy of Ron and Lydia Querian / House of Gongs.

Lydia: I think it's also the community's responsibility to guide that person.

Ron: Ideally. That's where your idea about intent comes in. I think the community will self-regulate. You won't really find those limits if people don't take a chance and experiment. The idea of the limit and respect makes you have to cross this bridge. How do you quantify intent, or how do you quantify respect? We struggle with this in House of Gongs a lot. We would come up with: "What if they show up a certain amount of times?" Maybe that's one way to do it, or maybe, "You have to put your money where your mouth is and pay a fee to mean you are serious." But, each one of those methods that we came up with seemed not to fit everyone in every application, so we came up with this thing.

Lydia: We probably received one or two payments, and we just let them jam with us and learn from us anyway. [Ron: We usually just end up trading] or we trade something like: "Come perform with us and you get to learn another piece or something like that. It came to a point where we have the brunch test. I love to cook. Our classes (I wouldn't even call it classes). Our gatherings are normally at 10:30am in the morning on Saturdays. What I do is, I would make brunch for everybody who shows up. Every time we have someone new come in and say: "I'm interested to learn music," we don't play immediately for the first session. We sit them down, we eat with them. We do a little subtle interview, but they probably don't know that we are assessing them. Just to help us gauge what their intent is: Do you really want to learn? Do you just want to use this for something? Or do you just think it's cool? Basically, if we think that they are really serious about it, we give them what they want. If we think that they are there to explore, they basically get what they ask for.

Ron: When you engage with a traditional mindset and a culture bearer, there is this idea that the human relationship is more valuable than the transactional exchange of information. We can suss that out in a brunch test. If people come over and before we've served the rice, they are already asking: "What can I get?" That gives us a signal that someone is here to take and extract, but not exchange equitably. The collaboration, the interaction between student and teacher, or between one tradition and another should be equitable. If Master K would agree [to play] with jazz musicians, as an example, and those jazz musicians say, "We are going to play these standards: we are going to play "Misty," we are going to play "A-Train," and then you solo here, you solo there." Then, Master K would say, "This isn't for me, because they haven't

even made any attempt to learn, or even ask what I would like them to do." The equity is not there.

If anyone has the chance to listen to the works where Master K collaborated in a cross-cultural format, you'll notice that each tradition made the effort to compromise and come together into a space where Master K would maybe break *kulintang* rules a little bit to fit in with the other musicians. Then those other musicians would have to stretch themselves to do something to come into Danny's musical world. That's how we ended up with the brunch test and I feel that we have a pretty good success rate. I hope that anyone who listens to this that didn't pass, and are wondering why we never called them back - maybe they'll know. It's because they kept asking for stuff, while we were just trying to have a conversation and get to know them. They didn't even want to do that.

When you engage with a traditional mindset and a culture bearer, the human relationship is more valuable than the transactional exchange of information.

Mary: I get it. It reminds me of the time I first met Guro Danny. There was a little bit of a test there.

Interview with Ron and Lydia Querian, House of Gongs, 2020-05-29
UCLA Archival Collection: Ube Arte
File Name: Ron and Lydia Querian Interview Zoom Video
Length: 1 hour 1 minute
Link: https://californiarevealed.org/islandora/object/cavpp%3A209224
Description: Mary Talusan interviews Ron & Lydia Querian of House of Gongs about the innovative *kulintang* music community in the San Francisco Bay Area, their festival Gongster's Paradise, and the legacy of Guro Danongan "Master K" Kalanduyan.

DR. MARY TALUSAN (Interviewer) is Assistant Professor of Asian-Pacific Studies at CSU Dominguez Hills. She holds a Ph.D. from the University of California, Los Angeles in ethnomusicology specializing in the music of the Philippines. Her scholarly work examines Filipino and Filipinx American musical performances through the complex web of race-making, U.S. colonization of the Philippines, and contemporary cultural production. Recent publications include "Muslim Filipino Traditions in Filipino American Popular Culture" in *Muslims and American Popular Culture* (2014), "Marching to 'Progress': Music, Race, and Imperialism at the 1904 St. Louis World's Fair" in *Mixed Blessing: The Impact of the American Colonial Experience on Politics and Society in the Philippines* (2013), and an essay in *Philippine Modernities, Commemorating 100 Years of UP College of Music* (2018). Her upcoming book with the University Press of Mississippi is entitled *Instruments of Empire: Filipino Musicians, Black Soldiers, and Military Band Music during U.S. Colonization of the Philippines.* Dr. Mary Talusan Lacanlale has received the Fulbright (IIE) Fellowship, Ford Dissertation Fellowship, and Mellon Postdoctoral Fellowship. She performs the music and dance traditions of Mindanao, Southern Philippines with California-based Pakaraguian Kulintang Ensemble.

CHAPTER 18

Transnational Relations with Philippine Dance Troupes and Master Artists

BY DR. BERNARD ELLORIN

Transnational relations with master artists and cultural arts troupes in the Philippines involves continuing the legacy of the under-represented with integrity and respect. Many master artists are recognized musicians in their communities. Governmental organizations such as the National Center for the Commission of the Arts of the Philippines, may award them the title of National Artist based on their expertise in their art form. Oftentimes, however, their knowledge is instilled to their non-native students. This involves a level of trust and transparency between both parties. In this section of the handbook, I recount my relationship with two native practitioners: the late Danongan Kalanduyan, from the Maguindanao of Cotabato, and the late Taalao Manandao a Sama musician from Tawitawi. Each case study reveals a sense of *utang na loob* (debt of gratitude) to one's teacher for their patience and generosity for sharing a part of their heritage with a lifelong student.

Each case study reveals a sense of *utang na loob* (debt of gratitude) to one's teacher for their patience and generosity for sharing a part of their heritage with a lifelong student.

As a Philippine-focused ethnomusicologist I have dedicated the past 28 years to learning the fundamental techniques and cultural nuances of southern Philippine gong music from Muslim Mindanao and the Sulu archipelago. Learning about music from the southern Philippines began at an early age. As a young and impressionable 12 year old, I developed a sense of pride and awareness of Philippine cultural art. Learning how to play the *bandurria*, a Filipino-style 14 stringed mandolin, sparked my interest in the diversity of my birthplace. The Samahan Filipino American Performing Arts and Education Center serves as an outlet for many of us who are first to second generation Filipino American youth eager to learn an aspect of our cultural heritage. In 1994, Samahan's executive director, the late Dr. Lolita Dinoso Carter received a grant from the National Endowment of the Arts to have the late Danongan Sibay Kalanduyan, affectionately known as Guro Danny or Master K, to teach all of the musicians in Samahan traditional *kulintang* melodies from the Muslim societies of the southern Philippines. Prior to enrolling in lessons with Guro Danny, I initially had a vague understanding of *kulintang* music through the performance of cultural dances inspired from that region. Excited to learn this repertoire, Guro Danny taught all of us with the *sarunay* (miniature version of a *kulintang*)

"Kanditagaonan"—a Maranao traditional piece about planting sweet potatoes for the masses. We eventually learned a second piece from his village, "Sinulog a Kamamatuan" (movements of the river), in order to have a taste of both regions. From 1994 to 1998, I devoted my time to learning highly complex traditional melodies to accompany the dance repertoire in Samahan. Kalanduyan's strict guidance also gave me insight into how this music tradition goes beyond staged presentations; it is an indigenous genre of music passed down by musical families and communities from generation to generation. Graduating with college and graduate degrees in ethnomusicology and conducting field research in Mindanao lead me to my chosen path of educating others about southern Philippine cultural arts with integrity and respect, all attributable to Guro Danny's guidance and mentorship.

Figure 1: Dr. Bernard Ellorin at age 13 with his mentor Guro Danongan Kalandyuan, July 1995. Photo by Dina B. Ellorin.

On September 26, 2016, I received the sad news that Danongan "Guro Danny" Kalanduyan passed away. Overwhelmed with grief, I realized that every student, myself included, now has the responsibility to continue his legacy; more importantly, that of his direct descendants. In view of the fact that Dennis Kalanduyan, his son, and Kimberly Kalanduyan-Villanueva, his eldest grandchild, live in San Diego, I scheduled a dinner with them to see how the family was handling their loss. During dinner time, Kim's mother said "Kimberly wants to learn *kulintang*." With extreme elation, I confided that I will make time to help Guro Danny's direct bloodline continue their family's legacy because if the students can continue his legacy, then so should his family. Kim and I embarked on a three year journey of studying southern Philippine *kulintang* music from the Maranao and Maguindanao that Danongan Kalanduyan studied in his prime.

Overwhelmed with grief, I realized that every student, myself included, now has the responsibility to continue his legacy.

Over the past four years, lessons with Kim consisted of teaching her a repertoire of pieces through aural transmission once a week. In each session, we dissected the melodic phrases of highly complex pieces. Viewings of field footage and performances of her grandfather in Mindanao enhanced the distance learning process. As a diasporic tradition, students of Master Kalanduyan learn how to play melodies and respect the tradition of music that is part of his people's blood. However, both of us realized that all of what we perform is out of context. Therefore the Alliance for California Traditional Arts (ACTA) master apprenticeship[1] was the answer to all our enquiries. But most importantly, we needed to go to the roots of the tradition.

1 The Alliance for California Traditional Arts is a non-profit organization that recognizes the work of master artists in a chosen art form from their heritage. Kalanduyan-Villanueva and I were part of the apprenticeship program for Maguindanaon *kulintang* music.

The ACTA Master apprenticeship gave us the opportunity to take our lessons to the next level. I started incorporating reading material and footage from previous field research excursions in order to prepare Kim for what to expect on the upcoming trip to visit her family in the Philippines. Our main goal was to educate her further about the repertoire traditionally played by women from her grandfather's village, pieces from the *kamamatuan* (old style). According to Maguindanaon master musicians, the *kamamatuan* repertoire has two compositions: "Duyog" and "Sinulog." "Duyog" means to chase or speed up while "Sinulog" means movements of the river. Faisal Monal, Maguindanaon master musician and dance choreographer, states that three versions of both pieces are played to honor the three royal houses of Maguindanao: Maguindanao, Buayan, and Kambuntalan. Kim learned all six pieces along with refining pieces taught prior to our apprenticeship. In a sense she was on her way to becoming a full-fledged master Maguindanao female *kulintang* artist, ready to reconnect with her family.

Organizing our trip to the southern Philippine entailed contacting her relatives a few months in advance and contacting master artists about observing the art form in context. We began our site visit to Lanao del Sur province, home of the Maranao people (people of the lake), and the Maguindanao (people of the flooded plain) in Cotabato City. Each visit to the different regions taught me how these genres are living traditions that are constantly evolving in different spaces—from ritual, celebratory, to entertainment purposes. In sum, I became aware of my positionality as a non-native student of Guro Danny who has the privilege to hold the respect of native practitioners to continue his legacy outside of the southern Philippines. More importantly I developed an even closer relationship with the Kalanduyan family by simply returning the legacy to Guro Danny's direct blood line.

Honoring the legacy of Taalao Manandao meant putting together a repertoire of music and dances from the Sulu Archipelago. As a student of Manandao, I learned how to play the pieces "Lisag Panagnaan" (opening musical overture) and "Tungkil" (lively dance piece for *pangalay*), pieces that were part of my Master's thesis field research and that I had staged for public audiences. The Sulu archipelago region is the southernmost strip of islands off the coast of Mindanao, the second biggest island of the Philippines bordering eastern Sabah, Malaysia making it the country's southernmost frontier.

Despite warnings from my family that the province is a danger zone, I embarked on my field research to Tawi-Tawi.

To add to the compendium of resources on southern Philippine music, I wrote an M.A. thesis on gong ensemble music from the Sulu archipelago. Acknowledging the dearth of information on music from that region and my lack of training in the genre, I committed myself to studying music from the Sama and Tausug in the Sulu archipelago during my graduate studies. The late Taalao Manandao was the first Sama master musician I studied under as part of the 2004 Tribal Tour[2] research excursion to Mindanao. Manandao changed my perceptions on southern Philippine gong music, perceptions that were highly Mindanao-focused from my training with Kalanduyan. Four years later in 2008, I conducted two months of field research with master musicians living

2 The Mindanao Tribal Tour is a field research study headed by Kulintang Arts (Kularts) non-profit organization based in San Francisco, California. For two weeks, Filipino-Americans immerse in rituals and network with cultural bearers in provinces throughout Mindanao.

in Tawi-Tawi. Despite warnings from my family that the province is a danger zone, I embarked on my field research to Tawi-Tawi under the sponsorship of the University of Hawai'i at Manoa Arts and Humanities Student Research Award and the Center for Philippine Studies Ligaya Fruto fellowship.

Many researchers in my field use the following methodologies: interviews and music lessons with their informants. During my fieldwork I studied under three musicians who represented three sub-groups of Sama: 1) the Sama-Bihing (Sama living near the shore); 2) the Sama-Dilaut (Sama living on stilt houses atop shallow seawaters); and 3) Sama-Tausug (a part Sama and part Tausug individual) (Ellorin 2008). I posited in my thesis argument that the musical repertoire reflected the regional identities on the island. Their shared attributes are rooted in interactions with each other and through trade. In all three *tagunggu'* ensembles, the instrumentation is structured as follows: A musician on the *kulintangan* supplies the main melody, a player on the *solembat* or timekeeper plays the highest *kulintang* gong, the *tambul* or indigenized wooden snare drum is struck with a rhythm driving the ensemble, and the three large hanging gongs known collectively as *agung* are played with the interlocking rhythmic ostinati.

Figure 2: The author with the late Taalao Manandao, Bongao, Tawi-Tawi, 2008. Photo by Waldimar Manandao.

Taalao Manandao represented the Sama-Bihing: a subgroup of Sama living near the seashore. Studying under Manandao involved visits to his home in Bongao from my hostel to study the compositions found in the *tagunggu'* repertoire. Prior to my trip to Tawitawi, Manandao informed me he never owned a *kulintangan* set. Therefore, I purchased a set to facilitate the lessons and as a token of my appreciation for being my research informant. Lessons with Manandao turned into a family affair. Occasionally his family members would accompany the lessons by playing the rhythmic patterns of the *solembat* and the *tambul* on both the *kulintangan* gong or on an empty plastic water tank. Through this immersion process, I grasped the concept of how the instruments functioned as a complete ensemble. I also noticed the tempo changes within each piece for musical overtures and dance accompaniment, dynamics that I teach all my students at every rehearsal. Musical overtures were moderate in tempo while dance accompaniments were livelier in speed. I developed a close relationship with the Manandao family who were also helpful in my field research on contemporary Sama music for my dissertation.

This collaboration captured the nuances of how music and dance function as a symbiotic unit.

From 2014 to 2017, I collaborated with Peter de Guzman,the Artistic Director of Malaya Filipino American Dance Arts, to put together a repertoire of music and dances from the Sulu Archipelago. His training from *pangalay* dance scholar and practitioner Ligaya Fernando-Amilbangsa, along with my findings from Sama master musicians combined to

create a culturally respectful repertoire for the Festival of Philippine Arts & Culture (FPAC) 2014. This collaboration captured the nuances of how music and dance functions as a symbiotic unit. We embodied the traditional performance aesthetic throughout the entire performance: the slower the *pangalay* movements the faster the music. I made a concerted effort to match the specific pieces from the repertoire I learned in Tawi-Tawi with the right choreographies. Our debut elicited positive yet emotional responses from veteran festival organizers. From 2015 to 2017, we performed the Sulu archipelago repertoire as an ongoing collaboration that required constant refinement and transcultural consultation. Field research with native practitioners of *kuntao* (native martial arts) and the *pangalay* dance genres in 2015 in Tawi-Tawi polished the dance movements. Refinement of pieces taught back in 2008 strengthened the *tagunggu'* ensemble as a whole. Within a span of three years, I taught musicians in my own ensemble about the differences in instrumentation and the distinct ambidextrous melodic pattern of "Tungkil." Overall, this repertoire would not have been possible without questioning the status quo of performing Philippine dance and music in the diaspora, which has historically relied on Manila-based dance choreographies and resources for staged cultural productions. In the case of our Sulu archipelago repertoire, the refinement of our repertoire over time informed our audiences of the possibilities of conducting in-depth research and study with native practitioners. Continuous communication with our informants either through social media or conducting fieldwork annually has been our approach to constantly evolving the repertoire that has been transplanted in various performance venues.

Figure 3: Kim Kalanduyan-Villanueva playing the kulintang at the Kalanduyan and Kamensa family compound, July 2019. Photo by Dr. Bernard Ellorin.

Muslim societies of the southern Philippines are heterogeneous far from being one monolithic "Moro" suite.

In conclusion, empowering Kim Kalanduyan-Villanueva to continue her grandfather's legacy of performing Maguindanaon repertoire from her family's village and staging the Sulu archipelago repertoire in honor of Taalao Manandao were projects expressing my deep appreciation for these master artists. Continuing their lineage through different avenues, careful consultation, and transparency are essential to respecting rare artistic expressions of Philippine performing arts. Learning the music directly from the native practitioners informed my research on how shared gong instruments have their own theoretical concepts. This indicates that the Muslim societies of the southern Philippines are heterogeneous far from being one monolithic "Moro" suite (as represented by most Philippine folk dance). Taking a grassroots level approach is necessary for building trusted relationships. In turn we provide a resource for genres that may never be accessible for the Filipino American community at-large. Setting aside time to master the rudiments of the melodic and rhythmic patterns by rote through formal instruction is another alternative for non-native musicians

to digest the material outside of its place of origin. Maintaining ties with your informants through constant research excursions in situ is necessary to learn the art form in context and keep up to date with the latest compositions practiced by the younger generation. Supporting the native practitioners industry by purchasing material culture, learning one-to-one with master artists, and referring potential students to them validates their work. It informs the community of how their cultural heritage must be valued as living traditions. Through this transnational form of reciprocity the native artist and their communities see the need for cultural conservation of both the traditional and the contemporary. Exposure to multiple musicians leads to an inclusive approach to learning from a variety of master musicians each with his or her own style of playing the traditional repertoire. Humbly acknowledging that you are a lifelong student is part of the process in becoming a trusted ally for the indigenous Philippine cultural arts. Thus, embracing music and dances from the Muslim societies of the southern Philippines is an intervention to promoting a humanistic view of how the marginalized should be treated with dignity and respect. Suspending the stigma of the people of Mindanao as *juremendados* (terrorists who run amok) is one step in the direction of decolonizing our minds before performing a genre of music and dance that brings people together in harmony. In a recent field research trip to Mindanao State University in Marawi, Maranao student performers and native artists expressed to the performing artists of the Samahan Filipino American Performing Arts & Education Center's Pakaraguian Kulintang Ensemble, that their culture must be respected. Non-natives must continue to conduct further research in order to have a deeper understanding of the culture with an open mind and heart.

Thus, embracing music and dances from the Muslim societies of the southern Philippines is an intervention to promoting a humanistic view of how the marginalized should be treated with dignity and respect.

Figure 4: Pakaraguian Kulintang Ensemble, San Diego members, directed by Dr. Bernard Ellorin (seated, right), The Filipino School, Mira Mesa, CA, May 2018. Image courtesy of Bernard Ellorin.

ACTA Grantees Kim Kalanduyan-Villanueva and Dr. Bernard Ellorin perform "Duyog" on kulintang, 2019
UCLA Archival Collection: Ube Arte
File Name: ACTA_kulintangBanquetPerformance
Length: 1 minute
Link: https://californiarevealed.org/islandora/object/cavpp%3A209214
Description: In 2019 the Alliance for California Traditional Arts Apprenticeship Program supported Kim Kalanduyan-Villanueva's (granddaughter of Danongan Kalanduyan) year of intensive study under master kulintang musician Dr. Bernard Ellorin. This video was a performance at an ACTA banquet for mentors and apprentices in 2019.

References Cited:

Ellorin, Bernard B. 2008. "Variants of Kulintangan Performance as a Major Influence of Musical Identity." MA thesis, University of Hawaii at Manoa.

Ellorin, Bernard B., and Kimberly Kalanduyan-Villanueva. 2019. "A Journey Home: Kulintang Music from San Diego to Mindanao." Accessed August 2, 2020. https://actaonline.org/a-journey-home-kulintang-music-from-san-diego-to-mindanao/

BERNARD ELLORIN PHD. (Contributor) is an adjunct faculty of music at Miramar College and MiraCosta College in San Diego County, California. He received his PhD in Ethnomusicology from the University of Hawai'i at Manoa in 2015. Ellorin's academic and community work spans over 28 years of educating Filipino American and non-Filipino American communities on Filipino diasporic performing arts. From 2012-2013, Ellorin was a research fellow with the Fulbright Research and Study Abroad Program conducting a comparative study on the contemporary musics of the Sama-Bajau in Semporna District, Sabah Malaysia and Batangas City, Philippines.

CHAPTER 19

An Interview with Caroline Cabading: Jazz Vocalist and Kulintang Percussionist

INTERVIEWED BY DARLEEN PRINCIPE
WITH MARY TALUSAN AND ELEANOR LIPAT-CHESLER May 21, 2020

CAROLINE CABADING (Interviewee), a 4th generation Filipino-San Franciscan is a Jazz Vocalist, Philippine Kulintang percussionist, Filmmaker and the Executive Director of the Manilatown Heritage Foundation and the International Hotel Manilatown Center. She studied and toured professionally with Kulintang Master Artist Danongan Kalanduyan, and in addition to leading her own Jazz ensemble, The Autonomous Region and her own traditional Kulintang ensemble, Kultura Kapwa, is also a commissioned composer who fuses tribal Philippine musical motifs with American Jazz. Her film credits include the documentaries, "Rise of the I-Hotel" (2005) and "The Al Robles Express" (2019)

Note: This interview transcript has been edited for length and clarity.

Darleen: How did you get started with jazz music?

Caroline: I think it has a lot to do with where I was born and raised. I am a fourth generation Filipino San Franciscan. I grew up in the neighborhood in San Francisco that is called the "Harlem of the West," which is the Fillmore neighborhood of San Francisco. And this is where all of the jazz greats before my time, in the 1940s and 1950s, came, and they were performing at the nightclubs there. So that's almost like my heritage and my family's heritage. Even though I was born decades later, we understood we came from an R&B and jazz village.

We came from an R&B and jazz village.

When I was a kid, just getting introduced to the music, my uncles noticed that I liked to sing. I was also a flute player, so they would try to steer me in a certain direction by introducing me to the greats of music, as the Filipino American community in particular and African American community understood it to be—Earth, Wind & Fire, Rose Royce, Phyllis Hyman, Chaka Khan. And then jazz also got introduced to me as my heritage of where I came from, where I was born and raised in that particular village of San Francisco. So, I took to it. I took to R&B and Soul and the very deep levels that don't even exist in pop bands that you wouldn't know about. [I] saw my own people doing it. I had the role models. And the music is off the hook, especially if you have uncles that are teaching you how to listen to it properly.

Darleen: San Francisco has such a robust jazz scene, but also a Filipino American jazz scene that has been putting on festivals for the past decade or so. Why did that Filipino American jazz scene emerge in San Francisco?

Caroline: I hate to say this but, as how some beautiful things emerge, it's because of racism, to be quite honest with you. We, as Filipino people, and as Japanese American people, we were allowed in racist America, or even pre-civil rights America to [only] live in certain areas. You could have money in your hand... and the mainstream or the Anglo community would not allow you to live there. And right now, if you were to come to San Francisco, with all of our beautiful Victorians and how it's so gentrified—this is like prime real estate. But when my family was there, [the Fillmore neighborhood] was called the ghetto.

You know how you always have a church and then there's the community center that's right next to the church? [At] my church, Sacred Heart Church, our community center was one of the secret hangouts for the Black Panthers. That's where I come from. This was definitely very inner city. No white people wanted to live there. That was why you had Japanese people living there, you had black people living there, you had Filipino people living there. And when you're living there all together, you're either going to fight, or you're going to figure out that you have common in how the mainstream disenfranchises you. Luckily for my family and my community, we believed that we were in a common struggle, or a common experience, and the best way to deal with that is that we became more like family.

I came from a household in which, even at a time when Filipino people had issues with Japanese people because of World War II, Japanese American kids were hanging out at our house. [And with] African Americans... there was none of that [conflict] that was happening around the Philippine immigrant experience, because we saw that our experience was different. Those kinds of friendships, even intermarriage—those kinds of deep relationships—that's where I think that, for Filipinos, the connection to the R&B and jazz world came from. Because this is African American music, and we were lucky enough to be a part of that village, and that specific village of the Fillmore.

Darleen: Is anything like this happening elsewhere that you know of?

Caroline: I mean, if you go back to the great jazz singers of the Filipino American experience, like Jo Canion, and then her daughter is third wave, and then I would probably be another generation. There's been generations of jazz female vocalists that have actually come up. And then there's all the men, like Flip Nuñez.

Then, we were very blessed to have *kulintang* master artists that lived [in San Francisco]. I instantly fell in love because that's some funky music. We come from funky polyrhythm music and, you know, that is our natural state. That is our DNA state. And then jazz, which is also about funk and soul and rhythm. So, both of those things created the Filipino American jazz aesthetic for me, or the potentiality for it.

We come from funky polyrhythm music and, you know, that is our natural state.

Because the teacher [Danongan Kalanduyan] lived here, I'm also a descendant of that lineage with *kulintang* arts, who first thought of the fusion of tribal Philippine rhythms with jazz. I believe that it happened because of who was here. It happened because Filipinos in San Francisco related very strongly to the African American community as if we were family, as opposed to the racism that, let's face it, exists even within the Filipino community. Whether it has happened anywhere else, I don't know actually, but those elements were here in this particular part of America and the world.

Darleen: It's interesting because you're a fourth generation Filipino San Franciscan. You talk to other later generation FilAms and they have a harder time discovering roots and connections. Fourth generation is a [long] way [from the immigrant generation], so is it mostly the geography that was your entry point into *kulintang*? Was it just being around it?

Caroline: Yeah and you know, what's interesting too, is that in order to keep my learning honest—because I could be here, an American, saying like, "Oh yeah, I know about *kulintang* or whatever"—I need to go back [to the Philippines] every year to study with my masters there. Because otherwise, you're not keeping up your chops and you're not being honest about how you know where it really comes from.

When I talk to my Manila friends who are jazz musicians, they're fascinated by this fusion of jazz and *kulintang*. It hasn't even occurred to the motherland. That is the home of *kulintang*, or the Kalinga or the Cordillera tribal rhythms, which I'm also studying. I find that fascinating too. For them, that's like, "Wow, you're doing that? I would never have seen that. I would never have thought that could even exist."

It is interesting that it's happening in the San Francisco Bay Area, or California. I think that happened because of the exposure to seeing the linkages. If you are doing R&B and jazz and then you are doing *kulintang*, this is not gamelan. This is not Cambodian gong music. This is not Thai gong music. It's a different, more syncopated, improvisational music, and jazz is the essence of that improvisation or personal expression.

With *kulintang*, there's some protocol, but there's lots of room for personal expression. When you think about it, there may only be about seven or eight actual songs in the repertoire, but all the variations create hundreds of songs; songs that are such variations you think you're listening to two different songs. But it's just like variation number 50 of "Sinulog a Kamamatuan." In the same way that someone could see "Misty" as written all the way to "Moody's Mood," or "I'm in the Mood for Love (the original)," and then "Moody's Mood," which became a completely different song in jazz. So, that is really what *kulintang* music is. It *is* jazz. If you were sitting in that place, like me, and you saw them both as being similar, well, then they can actually be living together. For me, that's how that happened.

When I heard *kulintang* it was like, "I've never heard this before, but I remember this."

Kulintang—how I got introduced to it was a different story. I was a docent at the Exploratorium and we had performances sometimes. I was an R&B musician. I didn't relate too much to the *rondalla* music; it's beautiful, but it seemed very colonial to me. I was assigned [to be] the station manager of this Filipino gong musician that was coming in. So, I'm sitting there, and it was like what my friend, who was a Korean adoptee, said when she first bit into a persimmon. She said, "I never had a persimmon, but I remember this taste." I almost want to cry right now, but when I heard *kulintang* it was like, "I've never heard this before, but I remember this."

Darleen: Yeah, kind of like an ancestral memory.

Caroline: That's how the next thing was, "How do I study this?" And that was all luck, coincidence that I was in this place at this time. And on jazz, I was born in this community at this time.

Darleen: Was your family very musical?

Caroline: My grandmother, who I was named after, was a singer. I come from very creative people but she's probably the person who was the singer, and no one was a professional musician though. *Kulintang*'s first exposure to my family was when they first heard it from me. They had never heard of it as well. And sometimes the journeys are like that, and luckily my family did not squash my interest in all of this. They let me go ahead and explore it.

Darleen: Your quintet, the Autonomous Region, you founded that in 2015?

Caroline: I believe so, yes.

Darleen: You perform classic, modern jazz, American jazz favorites, and then you also combine it with *kulintang*. You kind of developed your own genre, right? You call it "Kuljazz"?

The Autonomous Region. Photo courtesy of Caroline Cabading.

Caroline: Kuljazz, but I would like to say it's the Filipino American jazz aesthetic because I'm not the first one to explore it. Let's just say it's my contribution. Like when you see Brazilian jazz or Afro Cuban jazz, there are kinds of jazz songs and feels that come from a culture. I'm not the first to feel that there's a Filipino American jazz aesthetic, but let's say that it's my take on it. I don't want to claim it. But then it is *kulintang* jazz, so I call it Kuljazz because it's a play on words. You know, cool jazz, and the album and all that type of thing, "The Birth of Cool."

Darleen: I like that you spell it with the K-U-L as well. If you were to describe Kuljazz and how it's different from other forms of jazz, how would you describe that to someone who might not know?

Caroline: When you think about jazz, when it comes to those other forms, like Latin jazz, Afro Cuban jazz, Bossa Nova; the chord structure doesn't change. The song does not change. It's still "Manha de Carnival" or it's "Misty" or it's "My Favorite Things." The only thing that changes is that there is a rhythmic feel that is a cultural feel. There is a feel that feels like Brazil. There is a feel that feels like a deeper Afro Cuban. So that's the way that I would say the music changes for Filipino American jazz, for me.

I know some people, they also [say] Filipino American jazz could be the standards, translated to Tagalog. But for me, the underneath rhythm is a tribal rhythm. I could be playing the Maranao rhythm underneath it. I could be playing the "Binalig" rhythmic bit underneath that, and then you're soloing or

you're putting melody on top. That's sort of like how I'm translating what could be a Filipino American jazz aesthetic. There is tribal rhythmic motifs, and a bed, a foundation, not the chord structure. That never changes with any of these other songs. It's always about the rhythmic feel, and I'm using our tribal rhythmic feel in contrast.

Darleen: The other members of your quintet are playing traditional [Western] instruments?

Caroline: It's true, and they're playing it in response to the rhythmic bed... The *agongs* and the *kulintang* are fixed. We can't change it to different keys. They're the fixed structures. So, the other instruments—the Western instruments—they take the lead off of the Philippine instruments. They have to fit into the nooks and crannies.

Darleen: Yeah, that's kind of a fun puzzle, I would imagine.

Caroline: Yeah, and I like that the lead is Philippine because I think that it's sort of enough that Filipinos, in our lives, in our culture, [have] had to adapt. We're such great adapters. We've adapted to the Spanish. We have adapted to the Americans. We have adapted. When I decided that we were going to, as an ensemble, work on this… the Western instruments would adapt to *us* for a change.

We've adapted to the Spanish. We have adapted to the Americans. … the Western instruments would adapt to *us* for a change.

Darleen: You touched on race a little bit earlier. I think for people who don't know jazz or who aren't familiar with it, the immediate association is to black musicians or white musicians, right? I know that there are a lot of musicians like yourself that are trying to raise the profile of Filipinos and other Asian Americans in jazz. What would you say have been the challenges of that? Have there been any sort of tensions or backlash that you faced trying to perform jazz?

Caroline: What's interesting about jazz music... is that, you know, in order for you to even be in love with it, you should be at a certain musical level and you [should] understand that this is African music. This is African American music; it came from Africa, it got fused with Western music in America, and that is its roots. If you honor that and you respect that—you don't try to take that away from the African American experience and you understand that you are always still contributing to an African American music—if you start from that, with respect, and you try to be the best musician you can be without any excuses, the jazz world tends to embrace you, because it's almost like you're paying your dues.

Now if you don't pay your dues; if you're doing something sort of half-assed or you're just trying to call it jazz or whatever, or you're trying to claim it for your own as a non-African person, saying "I created this," or something like that, and you're not paying your respects to what its roots are, there might be some issues around that.

So, is there an issue with Filipinos in jazz? I would say no. Who I work with and who my mentors are, they have been very fluid within the jazz world. It becomes colorblind at that point when we're talking about music. As long as it's coming from a place of respect and you're understanding where the roots of this music [are], just like someone coming into *kulintang*. You know, if you're going to be coming in, you're just playing our gongs or something like that, you better pay respect to where this came from, because we face that as well. There's a lot of non-Filipinos that come in [and there's] nothing wrong with that, but then don't you turn around and claim it as your own. You start banging on gongs without any respect for where this came from. But if you do come in with respect; there have been many non-Filipino *kulintang* players that came in knowing where it comes from and they know how to respect it in that way.

When it comes down to just playing quality, anyone who chooses to go into this music, the only thing that has become more of an issue [than race] is sex. If a female walks into the situation—and especially if you're a singer—they wouldn't look at me as a composer or a percussionist. Their first thought is "chick singer." So, as a woman, I have needed to step up and establish myself as a musician and not just a singer. *That*.

Here's the thing... not all women rise to the plate. As with some stereotypes, it's like that sometimes because some singers did not learn how to read music. Some female singers did not learn how to count in time. They don't know how to speak the vocabulary. With that stereotype or that "judge a book by its cover" situation, I think a female has to step up and do the work that she needs to do to say, "No, I'm a musician." In my opinion, once you establish that, then you can work with men.

Darleen: So that's how you overcome it. To become a master of the craft, of the art.

Caroline: You need to be a musician, not just a singer. Yeah, and you need to do all that you need to do, just like any instrumentalist—how they have to study their craft. I've seen that. That kind of prejudice went away because it did start like that when I was younger. I was patronized.

Darleen: How has the [jazz] scene changed in the past 10, 15, 20 years?

Caroline: In San Francisco, sadly, it's become a buyer's market. And with COVID, even more so because now none of us can go out and perform. In my grandfather's day, there was a strong music union. The union is not strong anymore and it's a buyer's market. There's a lot of talent in California. There's a lot of talent in the San Francisco Bay area. We were born to perform, and many are desperate to perform. You can be in some club, where as a visitor, you're coming in [and] it looks swanky, it's beautiful. You're paying a lot of money for drinks and food, but you don't know that the musician, or the trio, is probably getting $40 for all of them for playing three to four sets, and they still have to pay for their drinks. That is how I would say it probably changed. It is hard, for particularly jazz musicians,

There are people that are bordering on genius that are barely surviving or they die in semi poverty. That's the nature of jazz in general.

because we're not the big, popular kind of music to make a living. There are people that are bordering on genius that are barely surviving or they die in semi poverty. That's the nature of jazz in general.

Darleen: How do we get over that? I mean, what's the way forward with that? How do we make it better?

Caroline: Well, first and foremost, it would start with the clubs. They would have to have some sense. What they always say is they need to make a profit and Lord knows—who knows with COVID what that means now? But back pre-COVID, it was like, "Well, we need to make a profit and we just can't afford to pay musicians more than we can pay them." What would [have to] happen would be some sort of crazy combination of club owners and restaurants finding value in this and saying, "No, I'm going to pay musicians what they deserve," and musicians not backstabbing each other by... if someone says I'm worth $100 for two sets, and another person goes, "I'll do it for $20." You see what I mean? We need to stop doing that to each other. It would be that combination, which is a difficult combination.

The thing about it is that I've been able to work with that around my own jazz ensemble because that's my job. Also, my *kulintang* ensemble. But your average musician just wants to play. They are artists; they are not businessmen and businesswomen. As a matter of fact, the art of negotiation is—it hurts. It's sort of embarrassing, I think, particularly for Asians or Filipinos, to be saying "I think I'm worth more." That's not easy. I think as a people, especially our immigrant people, we're used to just, "Thank you. Thank you, I have a job. Thank you, I have an opportunity." It would take a lot of change of your consciousness to say "I would rather not work than work for something that is beneath me."

My teacher, Danny Kalanduyan, was one of the people that taught me about that. As I was raised with him for decades on being a *kulintang* player, he was my model of, "We just won't take the gig if you want us for nothing because we know what our worth is." So, I was raised a certain way with that teacher and what I've done with the jazz music is that I actually use that standard for my band too. I think I know what we're worth.

Darleen: Have you been able to perform, even virtually, through this whole pandemic?

Caroline: Actually, we're hoping to get back into our center so that we can livestream in June, but San Francisco is pretty firm about what is an essential business. Actually, our governor, on Monday, plans to talk about the guidelines for museums, performance spaces, and production companies to open up, which means hopefully that soon arts organizations can open up. We've been doing a lot of practicing and creating on-demand programming from home. We feel strong, but we won't know until we're in the space and we're actually projecting out into the people again. It's interesting because you would have to get five musicians to feel good about each other again and trust each other to get back into [the same] space. After you've been sheltered in [place], just because you open it up doesn't mean that issues of safety are dispelled, right? So, we're going to find out. Hopefully in June, we're going to get that opportunity.

Darleen: I wanted to go back a little bit to the fusion aspect. Filipino Americans—we're kind of experiencing a little bit of a renaissance right now. We're seeing more Filipino Americans become more visible, and in a whole bunch of cultural spaces. Actually, when I was looking into what you do and watching your videos... it made me think of some of the Filipino American chefs right now and some of the things they're doing in this attempt to appeal to a mainstream American palate. They're taking these

dishes that are rooted in Filipino food and adapting them. After talking to some of them, they say, "Yeah, people love it, but we're getting backlash, almost, from the Filipinos from the Philippines. They're not happy and they don't like that we're calling this Filipino food." I was curious about whether, by fusing *kulintang* and jazz, have you gotten any backlash from other Filipinos about doing that? Or any criticisms?

Caroline: That's a great question and I think the reason why I would say no is because I really keep the two segments very separated. Kultura Kapwa is straight traditional. The community knows, and my teachers know, that I go back home. When I started studying Kalinga music in particular, I asked my teacher, "Do I have the right? Do I have the blessing to teach this?" If he [had] said no, then I would have been fine with just learning it and having that in my heart.

I think that for American Filipinos, you do need to know that you are a visitor. You are not born into this culture. It is *their* birthright—*kulintang*, the Kalinga *gangsa*, all of that type of thing. They were born into it, they heard it all their lives, and they are the only ones that are worthy of being called a master. Danongan Kalanduyan was worthy of being a master. He learned this on his own mother's knee, and he lived in the village. He learned it from the masters there. No matter how much I study this music, I will never be a master and I should not be one, in the same way that I could never claim that jazz was anything other than African American music. We just need to understand the respect right from there. I will always be a visitor and I will always be a student. The more I get deeper into these cultures, the more humble I become. When I do my traditional work, it is very careful, and it is with blessing.

Here's the thing, when I do the jazz, I claim a different culture. I am an American. I'm four generations an American. What my family taught me early on, as part of my strength building, is that anyone who tries to tell you that you are not an American, you've got to tell them different. You've got to prove it. That is your birthright. That is my birthright. One of the only art forms that truly comes from America is jazz. My spin on it is that I am an American and it is my birthright to claim jazz. What I'm doing is actually bringing in the rhythmic motifs of my ancestry to create a different variation of jazz. I'm not saying I'm changing *kulintang*. I'm saying I'm enhancing jazz. When I speak like that, most people don't have an issue with it, including Filipinos, because I'm not claiming to evolve kulintang or *gangsa*. I am simply saying "I'm a jazz musician and I'm bringing this in. What you are hearing is jazz music, not *kulintang* music."

I'm not saying I'm changing *kulintang.* I'm saying I'm enhancing jazz.

Philippine people, if they were to criticize me–and I haven't met them yet—I would say I'm not creating Philippine music; I am creating a different tribe music. That tribe is Filipino American. We do have to claim that. That is a unique tribe, especially someone like me, who is Ilokano and Visayan. If you go back home, those are distinct cultures. There's a lot of mixture like that. My husband is Kapampangan. What would a child of ours possibly be at that point? Filipino American. It couldn't claim any of those three cultures. We need to hold that in our hearts that we come from a certain history, a certain struggle. Our hearts also come from a certain ancestry, but our struggle in our history and our contribution to America is unique. We are also a tribe, and that tribe has its own culture, its own theater, its own music, its own visual art, its own literature. So, what I'm doing is the music of the Filipino American tribe. I claim nothing more than that. I dare anyone to say that I don't, because that is my tribe.

Darleen: What is the impact of the music that you make on the FilAm tribe, the FilAm community?

Caroline: Hopefully, it actually brings them back to a sense of their empowered roots. No culture has been more colonized. No culture has been adapted so well. That's part of our strength as well, but sometimes we forget that we came from warriors. We came from strength. We came from our own beautiful, indigenous music.

I represent a cultural center [Manilatown Heritage Foundation] as well. A part of what I get grant funding for is to actually teach and expose the music. I get this mostly from the *kulintang* music because that is where people don't know the roots. When they see this, they say, "Oh my God, I come from this?" They might be like me too, that as beautiful as it is, you might not have quite related to the *rondalla*, to the costuming that looked very European; that maybe seemed like not quite what your heart was resonating at. You were like me, that instead you heard these rhythms and that felt like something you saw the attire and you're going, "Oh, I could see that island people wore that. I can see that now. I can see that that could be what our regalia was."

So, for me, it's usually about the impact and the transformation on faces and young faces and old faces and everyone else. It's that, "Wow, you reminded me," or "[You] introduced me to the power that we come from, that we don't have to be like somebody else." We're great at being somebody else. We are the best imitators. We are influenced by so many things, but we don't have to be just that. We don't have to necessarily just show how great we are in being like the mainstream, or what is popular. We could also show that we come from something amazing in its own right, and walk in this country with that foundation. And so, for me, that's been the biggest impact. When children say this. When parents say this. When even older people just say, "Thank you for reminding me, or showing me what we come from." We come from empowerment.

Darleen: Speaking of that... this power of art, to be able to connect generations, and to connect people in different locations, it's really amazing that art has that power. But in terms of... making art for the Filipino American tribe, we can strengthen our tribe, but how do we reach beyond that and try to increase education and increase cultural understanding among other ethnic groups or the mainstream right here in America?

Caroline: Well... it's one thing for your people to find power in it. It's another thing to expose this to other cultures, to show that this is the human experience. This music and this dancing [are] the human experience, but simply just seeing it through the colored glasses of Filipino history, and how they develop it. "This is also you." In that sense, we are no different from you. That could be the way that harassment and racism can somehow disappear, especially if we get that at a very young age. We show the beauty of

Kultura Kapwa. Photo courtesy of Caroline Cabading.

what our culture is, and we also see the beauty of Latino culture and African culture. We feel that this could also be something that resonates with us; that we are this international family and we get that message at a very young age as part of the educational system. That goes a long way too. Me growing up in a diverse city and having a family coming over to dinner with all kinds of [people of color] coming through. And white people too. Our home, our dinner table, was open to everybody. You grow up like that, thinking that everybody is like family. That's how you get rid of racism because there is no "other." There is no "people that are different from you" and that you have to hate.

Caroline Cabading dancing traditional Pangalay with Kultura Kapwa. Photo courtesy of Caroline Cabading.

For Kultura Kapwa, we work very closely with the [San Francisco] Unified School District and we actually bring in assembly programs, workshops, and residencies that are educational in nature. So, it's not just a performance, which you're wowed by, but we're actually talking about the cultural context of this music and this dancing because actually, in tribal culture, art—what we see as art—is not simply entertainment. It is the socialization tool that is used in the community to teach the community and remind the community, what our values are.

Everything from what we're wearing, to the relationship of the instruments, to what a song might mean or what a dance might mean—almost everything goes back to what is valued in its highest level of being a decent human being in this village, in this culture. So, without even knowing it, a young person grows up, understanding how to be a decent human being in a Maguindanao village, or in a Mabilong village, or in the Cordilleras. We try to bring that into the schools, and we go, "This is why we wear what we wear. This is why the song is like this. This is why we rotate the instruments. This is why sometimes you're seeing a dancer who's also playing an instrument. All of this is actually a part of what is valued in the community. There are no audiences [or] someone on a great pillar who's better than everybody else [and] performing for everybody else. Everyone's a performer. Everyone is audience." It's beautiful, actually. It's something that we should be able to do here in America and we explain that component to children. It also tells them, "Art is your birthright." This is how another country sees the role of art.

"Everyone's a performer. Everyone is audience." It's beautiful, actually.

If you think about the global, it becomes too much. *How am I going to change the world?* You put yourself in a spin and end up accomplishing nothing. All I can do is my ensemble, doing the work that I think I can do and my cultural center, doing the work I think I can do. So, I provide that training for anyone who is interested, for free at Manilatown. Then in our unified school districts providing that education, workshops, and residencies if schools are wanting to go there. Actually, schools are wanting to go there. You'll be surprised at how accessible *kulintang* is. Before the shelter-in-place, we were actually having a lot of engagements. What we're excited about though, is

that with virtual programming, maybe now we can actually reach everybody. So that's the lemonade out of lemons or the blessing in the situation. Not only can Mother Nature now take a deep, healthy breath, and possibly, ironically, global warming can be affected in a positive way, simply because we're now not out there in the world harming it. In that same way, this unfortunate situation could make [it so] I could be teaching children in L.A. or Boston. That's exciting to me, you know what I mean?

Darleen: I was actually going to ask you, how do you envision the future for cultural work like this?

Caroline: That's the blueprint that I want to do in June. It would be a combination of like, amazing footage that you have already, and then Zoom with a high-quality camera or something, where you have the demonstration. And when we're allowed, even a Zoom camera on the ensemble playing and being able to talk to the students still. We're not there physically in your school, but we can come very close to that.

Darleen: It'll expand the village.

Caroline: And maybe even to the Philippines, right? Because when I visit my friends in the Philippines, they find us very fascinating, but I'm always coming over as one person. So, I can't really demonstrate to them a live Filipino Kuljazz performance. I could show them some clips or whatever. But it's like, I could call my friends and say we're doing a concert on Friday, live stream it. Even that music we're excited about having accessible.

Darleen: I have one last question for you. What advice do you have for someone who really is seeking to make an impact with their art?

Caroline: Well really, if you're an activist artist like, where I sort of semi am, there's a lot. If you are a person of color or a woman, and you feel like accessibility has been an issue, excellence oftentimes has been a combination of anger plus mastery. You put that warrior spirit together with mastery, not warrior spirit with "the world owes me a living," but you're just sort of being lazy, you know? If you have some fire under that because you feel you're not getting enough opportunity, put your anger and mastery [together], do your exercises, paint your paint, write your words. You know what I mean? You do your homework. You become just as excellent as the mainstream artists. And you feel and you take that anger and you put that into the energy of becoming excellent. I don't think that someone can really hold you back. I really don't.

Excellence oftentimes has been a combination of anger plus mastery.

Darleen: That's the recipe.

Caroline: Yeah, I think so. And mastery.

Darleen: Is there anything else that I didn't ask you about that you feel is important to talk about or say?

Caroline: The only thing I have to say is that, you know, it's an interesting world and you guys were affected by grants too. I sit on a grant panel for a fund that is trying to stabilize the SoMa [South of Market district] in San Francisco. It was one of these things where tribal philosophy sort of like came into American philosophy. They were over here looking at a bunch of up-and-coming Philippine artists and making judgments about them—about, well, "Do they deserve $2,000?" I remember every time I stayed with the village people when I was visiting the provinces, there [was] not that kind of judgment around elder councils and around the community. One of the things that I think is awful is that, even though I'm a part of that world... it is a very funny thing in which you're pitting artists against artists for limited funds, and someone on the outside is determining whether you are truly a worthy artist.

That's heartbreaking because if you go back to the tribal lands, you are born knowing where your heart resonates, and no one should be in judgment of that. One of the things that I suggested during times of COVID is that if someone is a brother or sister and they feel they're an artist... Why are we going to be like all the other funders, put them in judgment and pit them against each other? Is there enough money? If they identify being Filipino and they also have a dream, could we give everybody $2,000 and as a Filipino organization show that we believe in them? If they are not quite there, can we say, we're going to give you the money and we're going to connect you with an artist that might help bring you up? Can we be different? How does the Filipino community help our artists? That would be how the tribes would do it. They don't do this judgment. It's not like, "Nope, not good enough." It's like, anyone can play *kulintang*. No one's going to say, "You suck," or something like that, or that you should quit.

We need to bring these tribal philosophies into our communities as Filipino Americans because they're beautiful philosophies. I'm also bringing back the elder council instead of an advisory board in my organization... for two reasons. In the tribes, you are in an elder council because you have lived enough years. You know the community and you are deserving, and because we value you as an elder to make decisions about the community. And also, you are raised to think that in your elder years, you are at your best brain. Over here, we relegate our elders to sort of like become toddlers again. The elder council was, for me, to honor their eldership and to also challenge them. It's like, instead of reverting back into your aches and pains, and seeing how much you cannot do, I have faith in your brain being able to lead our community. We need to take those kinds of standards, almost like bring tribal philosophy back into Filipino American ways of doing things. Let's help all of our young people that want to be artists. Everyone wins, you know? Let's value our elders and remind them that they should rise to the occasion because that is also their birthright.

We need to bring tribal philosophy back into Filipino American ways of doing things.

Darleen: That's such a great insight. Thank you so much. Eleanor, Mary, do you want to jump in and ask anything?

Mary: You have articulated some really deep thoughts. You were able to put into words some really complex and complicated issues in our community. I really want to thank you for that. I'm kind of focusing this on Filipino American jazz. Could you name some artists, that, say if I were a student and I

wanted to know more about that particular topic, could you name some artists that I could do research on and look for?

Caroline: In terms of female jazz vocalists... Jo Canion. Flip Nuñez… he's a big one. The thing about it is that one does need to pay respect to Filipinos that did not try to turn it tribal, but they just kicked ass [laughter]. I also want to waylay the criticisms about that. Saying, "Well, they play jazz, but they happen to be Filipino." It ain't that simple. These are Filipino people in their heart, and it might not be reflected necessarily in the aesthetic of their music, but those are my teachers, right? Oh, and then of course, Danongan Kalanduyan for *kulintang*, right? And then now... Bernard Ellorin because he is his inheritor. I wouldn't dare even get close to that, but you know, you need to pay respect where respect is due. That's a start.

Mary: Yeah, every time I hear Bernard play "Binalig," I could just hear Danny's voice in it, which is not far from what they regularly do among the Maguindanao, which is, "Oh let me play the way my auntie played," and then you remember that person in that moment. But just to get back to Filipino jazz... I know that sometimes among Filipino American artists or conversations around culture, there's always this question or this need to investigate a Filipino sound, a Filipino aesthetic. What you said about how there's not necessarily a Filipino aesthetic in what they're playing, but nevertheless, they are definitely Filipino American... I wonder if you could just maybe dig into that a little bit more. What do you mean by that? Maybe it's not showing up in the aesthetics of the sound that they're playing, but what else makes it Filipino American?

Caroline: Well, the very fact that they are Filipino, that they claim it, that they live it with their families. Here's the thing too, some of these men and women were actually doing the rounds of the Filipino community—the christenings, the parties, and stuff like that. This was integral. If you were to explore Filipino jazz, it's also that they contributed to all of these gatherings of the Filipino community. This was important to hear. It was important to hear the R&B. It was important to hear the jazz. It's not that they were living in the white world and pretending to not be Filipino. They were very much claiming it and they were living within the community.

I guess for me, it's important that they're not denied and that because some people would say, "Well, if they're not actually coming from an aesthetic that's tribal, they were just musicians that happen to have been Filipino." Again, I was trained by them. These are my *kuya*s too. They let me sit in when I was younger. They did bring me up, so everything that I do is *kulintang* jazz and feeling like I could be a bandleader. They brought me up as a daughter. That is Filipino. That is almost tribal more than I would see anywhere else. I don't necessarily see other cultures doing that necessarily in the way that Filipinos do; that they would find out you were a Filipino sister or brother, and they would take you under their wing. That might not be reflected in the music, but it's reflected in how you were raised and brought up. Because they gave me my opportunities. They also schooled me, because they will tell you when you're acting a fool as a musician. That is also what family does if they treated you like family. And it was because you were Filipino.

They would find out you were a Filipino sister or brother, and they would take you under their wing.

It wasn't just anybody they would take under the wing, you know, that they sort of saw you across the room. That was a young Filipino man who was trying to play the piano, and you were a veteran bass player. And you were going to give him a couple of opportunities. I've been given [an] opportunity like that. I can't explain it any more than that, but they gave me that opportunity. They were family. They were my uncles. They were my *kuya*s. For younger ones that might be interested in *kulintang* or jazz, I would be their *ate*. Because I would make an extra point, even if they didn't fuse. If they just wanted to sing the standards, I would take that. There's something about that. That is the Filipino way, that you take the young ones under your wing and you know that they're still your tribe. I can't say it better.

"Kasulampid" Played in Unison for Danongan Kalanduyan *Kulintang* Workshop at UCLA, 2002
UCLA Archival Collection: Ube Arte
File Name: Danny at UCLA 2002
Length: 5 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209317
Description: Danongan Kalanduyan presents an "Islam in the Contemporary World" *kulintang* workshop at UCLA featuring Caroline Cabading and Titania Buchholdt playing a unique arrangement of "Kasulampid" in unison, with Bernard Ellorin and Mary Talusan on accompaniment.

An Interview with Caroline Cabading: Jazz Vocalist and Kulintang Percussionist, 2020-05-21
UCLA Archival Collection: Ube Arte
File Name: Caroline Cabading Interview Zoom Video
Length: 1 hour, 1 min
Link: https://californiarevealed.org/islandora/object/cavpp%3A209219
Description: Caroline Cabading speaks with journalist Darleen Principe about growing up playing jazz in the SOMA neighborhood of San Francisco, studying *kulintang* under Guro Danongan "Danny" Kalanduyan, and developing her own style of "KulJazz" fusion.

DARLEEN PRINCIPE (Interviewer, Contributor) is Los Angeles-based multimedia journalist, mass communication researcher and journalism lecturer at California State University, Northridge. A second-generation Filipino American, her scholarly research focuses on the intersection of ethnic identity and media within the U.S. Filipino diaspora.

part IV

enacting our visions

FilAm Arts organizers and festival attendees pose in frame at the 20th Annual FPAC, Point Fermin Park, San Pedro, CA, 2011. Photo courtesy of FilAm Arts.

CHAPTER 20

Ginto Seeds: Ancestral Inspiration

BY DIANE VALENCIA AND NICANOR EVANGELISTA

Baybayin solar burned artwork by Diane Valencia.

Baybayin solar burned artwork by Diane Valencia.

Self Realization Connecting with the Sacred Arts by Nicanor Evangelista.

Self Realization Connecting with the Sacred Arts by Nicanor Evangelista.

From the sacrifices of our warrior ancestors, we are each their resilient golden seed and dream for freedom. Featuring Ginto Seeds clothing.

Nicanor in a constant battle within self. Featuring Ginto Seeds Oryol clothing.

GINTO SEEDS (Contributors) is an artistic multimedia platform created by artists Diane Valencia and Nicanor Evangelista. With influences of ancestral traditions such as *batok* to *baybayin,* their multimedia art ranges from visual art to a collection of clothing & handmade solar-burned accessories designed with ancestral symbols, sacred geometry patterns, ancient scripts and invocations. Their creations are intended to empower, activate, inspire, heal and connect us to our indigenous roots, our ancestors and one another as *kapwa*. Connect with Gintoseeds on facebook, instagram and gintoseeds.com.

CHAPTER 21

Hauntings: Memories, Performance, and Conversations with My Mother

BY J.A. RUANTO-RAMIREZ, MA

"Complex personhood means that even those who haunt our dominant institutions and their systems of value are haunted too by things they sometimes have names for and sometimes do not." - Avery F. Gordon, 2008.

Apo Namalyari' (most commonly known as Mt. Pinatubo) erupted in 1991, having devastating affect and effects in the provinces of Pampanga and Zambales, Central Luzon, Philippines. While many Ilokanos, Kapampangans, and Tagalogs were greatly impacted, those in Iba, Botolan, and other *barangay*[1] in Zambales mainly composed of Sambali Aeta (from the Ita tribe), and Aballen (mixed Sambali and Ita), had a different experience. For the Ita and Sambal-Ita, displacement meant something different. It was not just their homes and properties that were destroyed, but the people themselves were completely uprooted from their ancestral homes that predate the modern nation-state of the Philippines with a culture that was rooted in the indigenous spiritual connection at the base of Mt. Pinatubo. For Ita and Sambal-Ita, Apo Namalyari' was their central deity, their creator. The eruption affected and effected them culturally, emotionally, physically, psychologically, and spiritually. As a child, my town was near the volcano. At the age of five I remember ashes, burning rocks, and lava falling from the sky. I remember the ground shaking and my mother holding on to me and my one-year-old sister, scared and crying. I remember the sky being dark and that not even the light from a lightbulb was bright enough to light anything around it. As a five-year-old, I honestly thought it was the end of the world. Days later, my mother would pack as much clothes, diapers, and documents into three backpacks and two small bags, run across a plane landing field in Subic Bay, board a United States Military Air Cargo (MAC) plane, fight for space with hundreds of other families and individuals, and while strapped into crate belts, hold onto cargo nets. I remember my mom standing up because she was not able to find a seat. I remember my mom crying until we landed in Guam only to board another MAC plane to Hawai'i. I remember U.S. military personnel checking us and talking to my mom about going to America. I remember landing in Long Beach, California, a new country where I did not see anyone that looked like me. There were other brown-skinned folks who spoke a different language; there were Black folks who were walking down the street; there were a lot of white-skinned folks who kept looking at us. We entered America as refugees.

We entered America as refugees.

I recall this story because up to today, this experience haunts me. No, it is not the pain or trauma that I experienced as a five-year-old. Rather, it was because my migration narrative was something I did not read

1 A *barangay* is a village or district.

about or hear about in courses addressing Filipino migration narratives in my Asian American or Ethnic Studies classes. I always questioned why my experience was different. I am haunted because I have to constantly tell my story at the shock of other Filipino Americans. I realized that this experience was like a spectre, not because it keeps haunting me at every moment that it can, but when I say it, Filipino Americans look like they have seen a ghost - a shocked face of disbelief mixed with a dismissal of its - my - existence.

Conversations with the past is like a seance

I started this paper with this story not just because I wanted to tell you my "immigrant" story, but because, like many ghost stories, sometimes it begs to be heard. Many write their stories and their memories, often forgetting that these stories were once lived. Regardless of how they manifest in the flesh, in writing, or in conversation, memories will never be one hundred percent accurate. It is like playing telephone with yourself. Memories beg remembering and remembering "would be like having voices inside your head "(Jameson, 315). These voices say different things, at different times, depending on the environment they are invoked within. As such, remembering is like a seance - trying to bring forward that which has gone, that which is done, that which takes time and energy to bring forth.

Sometimes that which I summon completely scares me.

A seance takes a lot of energy. Sometimes it is exhausting. It brings to the forefront things you thought did not exist anymore,things that were hidden unintentionally, things that were intentionally hidden. A seance is a summoning. A seance is a metaphor. A seance is a verb. A seance is violent. Sometimes, what I summon hurts. I knew I have experienced it before, but to re-experience it—to constantly replay it in my mind—drains me. Sometimes that which haunts me is my own memory. Sometimes that which I summon completely scares me.

Telling yourselves is like telling ghost stories

So sharing this story is like telling the reader a ghost story. Ghost stories are supposed to be scary since these kinds of stories are supposed to talk about the living-dead. What an interesting oxymoron! Memories are the living-dead, it is in the past and ceases to exist, but dictates a lot of who we are today, in the flesh. Ghosts are not just characters in a scary story, they are characters in my story. I was five years old, scared, holding onto nets. I thought I was going to die in a big metal machine that flew in the sky. The world around me was burning in darkness, Apo Namalyari' was destroying everything around me. Everything around me was dying; everything around me was dead. I flew to a new life when everything around me was burned down. I was like the living-dead. Something died when we landed in America. My past died, but it keeps on haunting me today. It's not scaring anyone else but me. But why? Is it because I was not able to let go of these experiences? Or is it because I thought that the experience was over? But it keeps coming back.

So telling you these ghost stories, not only haunts me but also haunts you. It brings to the forefront stories and experiences that sometimes elude my own senses, taking its own form, manifesting its own way. Like a phantom, I see it but see right through it. It is transparent, a blurry vision of something that I know exists but I cannot fully make out its form. Like a phantom, I sometimes do not know if it is real or not, if it is an illusion or not (Blanco and Pereen, 8).

On Possessions

You might be shocked that I am actually telling you, the reader, that possessions are necessary, are needed as a part of remembering and sharing. Possession is the act of being embodied by something that does not physically exist, taking over your body, your senses, your emotions. Joyful and painful memories can do that to you. It can leave you in a euphoric state or paralyzed with anger or guilt. Possession… possess you; and it can also possess others (Tanner).

Steps to Tell A Ghost Story

Step 1: Summon the Ghost

Sometimes it is painful and sometimes one cannot comprehend why it is important to summon something from the darkest pits of one's mind. Yes, it can be scary. Yes, it can be painful. But it can also be fulfilling and joyful. That is what memories are. How do you remember? How do you bring forth that which is already gone and done? Why is this ghost so personal to you? What other questions are you willing to ask yourself in order for you to grapple the mis/understandings of that which haunts you unknowingly?

Example: When you open the drawer and see a picture you forgot existed

Step 2: Embrace the Ghost

This slight possession can consume you but try not to let it! It can leave you either so happy that you forget what is going on around you or makes you numb, paralyzing you in your bed, under your sheets. Know it exists, know its story wants to be told, know it is… was… still is… a part of you.

Example: When you eat Filipino food that brings you happiness and a warm feeling.

Step 3: Share the Ghost

How are you telling others of your experiences? Are you sharing our experiences in a particular way? What are the obstacles to your sharing these stories? How do you perform these stories? How do you allow others to absorb these stories and let them experience your stories?

How do you perform these stories?

Example: Pilipinx Culture Nights in colleges and universities

Keywords in my Hauntings: A Project You Should Consider Doing

A: First letter of the alphabet, also means one of something. A memory. A story. A ghost. A paper project. Sometimes it morphs depending on what you are describing one of - "an."

Bed: A physical item used like a ouija board. It is a comfortable place for me to summon ghosts.

Blank Space: It is not really empty. Sometimes you just need that long pause before you start something new. It is also a space where the audience can bring themselves to be part of something different. It is not really empty, it actually has a lot of potential to be written on.

Dream: Semi-conscious or unconscious remembering or imagining. I do not know if it is real or not, but it must be important to pass my mind.

See - Daydream, or, remembering and imagining with my eyes open

Exorcism: Memories I write, sing, dance, or tell. I want it out of my body but it will never leave.

Footnotes: Used in academic writing, it explains the source of a statement or a theory. It elaborates; it tells the reader more information that was not in the body of the essay. I used a footnote in this paper but did not tell you until now.

Forgetting: The act of violence to myself because I tend to get mad at myself when I cannot see what I thought I saw before

Ghosts: I was told by my mom to be afraid of the "moomo'" because it comes out of the shadows. She tells me that they can be either good or bad, in her own way. Ghosts appear when you least expect it to, or want it to. Ghosts follow you until you are ready to let it go.

Glossary: A set of words that I have to find meaning for, I have to expand its meanings and demand a different way of reading it.

See - Keywords: words that unlock something else

Hauntings: Once, my grandmother came to me in a dream. She has been dead for over twenty years, but I only remember her with the image I see on a picture on our wall. I do not remember how old she looked after we left the Philippines. She never aged in my head. My mind has frozen her ghost to an image my mind can comprehend.

Once, my grandmother came to me in a dream.

Memories: Things that go bump in the day, the afternoon, the evening, and at night… in my head.

Memorial: Places of memories; it does not have to be something the government makes. Everytime I see Wilmington Drive in Long Beach, I remember that sign when I exited the freeway to go to my new home as a refugee.

Mom: Holder of memories that I never experienced; she remembers that which I barely remember. I go to her when I want to remember, but now she is starting to go to me when she does not remember.

See also - Grandmother: She who holds my mom's memories, but she is dead now and I do not know if I will ever have her memories.

Morph: Changes

Nightmares: I do not know if they are real or not but they are scary. Apparently I cannot have "daymares" because only scary, painful memories are supposed to come out at night. If I take a nap in the afternoon and remember in my sleep… "afternoonmare?"

Non-Linearity: This whole essay is confusing, I bet. That's the point. Because one does not tell stories in a linear fashion. Sometimes, you have to say "Oh yeah, I forgot…" or replay the conversation in your head and think if you forgot to say something.

Phantoms: I see it but I see right through it. It is fuzzy sometimes, sometimes I refuse to acknowledge

it exists. Like that one time I saw a Filipina aunty ignore a begging man for spare change in front of Seafood City. She saw him but refused to see him.

Possessions: When I remember something and it makes me smile or cry.

See also - Transfer of Possessions: That which possesses me, I make others smile or cry.

Re - : An act of doing again (i.e.- rearticulating, remembering, reversing,)

Rearticulating: Saying it again, over and over again, sometimes in a different voice or manner

Remembering: The act of violence to myself - because I force myself sometimes to see what I forgot existed

Reversing: Sometimes I wish I did not do that or did not experience that, but I cannot change it

Replacing: Sometimes I make up a memory that erases another; sometimes I do not go in alphabetical order or linear fashion, so I cause frustration

"Haunted by my own living mother." Me, holding a picture of me and my mother, with a tattoo representing her paternal Iranun side of the family. So close, yet so far. Visible, yet blurry. I see "it," but "it" sees right through me.

Time: A social construct. Like ghosts it is real but at the same time we give it different meanings depending on so many factors.

Voice: The sound you make from your mouth; but also, the sound you think you make in your head. I wrote this paper hearing my voice in my head as I typed it. You will never hear my voice.

* * *

Note #1: I tell this story because I remember it even though my mom sometimes does not. I forgot to tell you that earlier. I am sorry.

Note #2: A colon sometimes is used to describe a meaning of something; sometimes it is used as "is to."

Note #3: I wrote this paper like this. It is confusing, I know. That is the point. Memory is not supposed to be easy to remember. I wrote this paper as I remembered it. It has my voice, it has the voices in my head. It is not linear because doing so, institutionalizes memories and experiences. I might have forgotten something after this is already printed. Now I will be haunted by it and you may never know.

Memory is not supposed to be easy to remember.

J.A. Ruanto-Ramirez Demonstrates Various Gendered *Pangalay* Dance Styles, 2019-02-24
UCLA Archival Collection: Ube Arte
File Name: SCPASA KULINTANG (5)
Time Code: 00:00:00 from beginning
Length: 6 min, 30 sec
Link: https://californiarevealed.org/islandora/object/cavpp%3A209188
Description: J.A. Ruanto-Ramirez demonstrates third-gender, female, and male *pangalay* dance styles from the Sulu Archipelago as part of a workshop by Pakaraguian Kulintang Ensemble and Samahan Fiipino American Dance Arts discussing relationships with native informants and doing research in the Philippines. Irvine, CA.

References

Blanco, Maria del Pilar and Esther Peeran, eds. 2013. *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory.* New York: Bloomsbury Academic.

Ghafton, Tanner. 2016. *Babbling Corpse: Vaporwaves and the Commodification of Ghosts.* Winchester, UK: Zero Books.

Gordon, Avery F. 2008. *Ghostly Matters: Haunting and the Sociological Imagination.* Minneapolis: University of Minnesota Press.

Jameson, Frederic. 1991. *Postmodernism, or, The Cultural Logic of Late Capitalism.* Durham: Duke University Press.

Lee, Christina, ed. 2017. *Spectral Spaces and Hauntings: The Affects of Absence*. New York: Routledge.

J.A. RUANTO-RAMIREZ, MA, is a PhD candidate in Cultural Studies - American Studies at Claremont Graduate University. He is an Asian American and Indigenous Studies scholar of Ifugao, Ilokano, Iranun, Sambal, and Sambal-Ita descent.

CHAPTER 22

Red Door: Bindlestiff Studio

BY THEODORE S. GONZALVES

For a performing artist, having a venue makes a world of difference. It's not just about being able to showcase your work in front of a live audience. There are many aspects that audiences rarely get a chance to see. This is a reflection about how place can facilitate transformation in several registers—from the personal, to the level of small groups, and more broadly to that of communities, regions, and national/international networks. Bindlestiff Studio has made a world of difference in the lives of Filipino American artists for more than 30 years. Performance spaces matter.

Performance spaces matter.

Chrystene Ells, a Canadian theater artist, rambled her way to San Francisco in the late 1980s with dreams of working on stage and starting up a theater troupe. Just before the 1989 Loma Prieta earthquake, Ells found a place to rent in the City's South of Market Area (SOMA), at the corner of 6th and Howard Streets. The neighborhood had become notorious for being one of San Francisco's skid rows, where locals tried to fight addictions of all kinds, eke out modest livings, and secure whatever access to mental and physical health care was possible. For generations, SOMA saw waves of immigrant families flocking to the area for the cheap rent and finding ways to get out as soon as they scraped the means together. By the late 1980s, the area had become home to recent immigrants from the Philippines packed into single room occupancy hotels. A few steps heading north and it seemed like you were in another universe—the Financial District, Civic Center, home to City Hall, the opera, federal building, and up even further, the tony condos of Nob Hill.

Ells and her romantic/creative partner transformed a neglected two-floor space into a fully functioning theater, complete with donated gear for lighting, sound, and seating for up to whatever was the legal limit before you had to apply for a permit. It was also her home. Soon, the duo grew into a small troupe of performers and writers, holding shows in the space in addition to putting up shows in the alleys and, on occasion, in more traditional venues. Bindlestiff Studio and its players enjoyed several years of critically-acclaimed edgy productions remembered for being zany, sexy, and scary. By the mid-1990s, Ells and company had burned out.

Their business model involved renting out the space to local artists and other troupes to make ends meet. Around the same time, Ells used grant money to create a theater program for neighborhood, at-risk youth. One of her mentees turned out to be a Filipina teenager who had her own stories to tell on stage. Lorna Chui, who had worked with Ells on ensemble shows, pitched the idea of doing a one-woman performance called *Babae* (Tagalog for "woman"). Chui later developed a range of theatrical and performance skills that melded stilt-walking, physical theater, and puppetry with Lorna's viewpoint as an immigrant woman in the United States.

Out in the audience for one of the shows was Allan S. Manalo, a San Francisco-based comedian who had been working in theater and as a stand-up for several years. He was a founding member of a sketch

comedy group called "tongue in A mood," (TIAM) which originally consisted of Ron Muriera, Kennedy Kabasares, and Rex Navarrete. The four worked independently as stand-up comics and theater performers. The name of the group is a play on a popular Tagalog curse phrase. The group eventually disbanded, with all of the members returning to solo or other work.

Manalo toured the country as a stand-up and returned to the City with a plan to perform using the group's old moniker and invited two other performers as principal writers: actor/writer Patty Cachapero and the multi-talented Kevin Camia. The trio continued to expand while performing in various locations—college campuses, community fairs, and so on. But after Manalo had seen what Chui was able to do in a theater space, a new chapter in Bindlestiff Studio's history was about to be born.

Ells and her original crew rented the space to Manalo and tongue in A mood for its 1997 sketch comedy show *Tsismis* ("Gossip"). TIAM's writers drew inspiration from Chicano artists Culture Clash as well as from Keenan Ivory Wayans' *In Living Color* which appeared on FOX from 1990 to 1994) Nearly all of the members of the cast and crew were Filipino or Filipino American. Allan Manalo invited me to become musical director of tongue in A mood after their *Tsismis* show concluded. He and I had met at San Francisco State University where I was studying for my master's degree in political science from 1991 to 1993. Manalo wrote and directed several sketches for PACE, the campus' Filipino American student group (Pilipino American Collegiate Endeavor). To celebrate the 25th anniversary of the group's founding, Manalo wrote and directed a Pilipino Cultural Night that focused on the organization's original members. He cast me for one of the roles.

In 1997, Ells turned over the management of the theater to Allan Manalo as its managing director. The venue would still be referred to as Bindlestiff Studio, but soon after the handover, Manalo and his crew appended a tagline: "An Epicenter for Filipino American Performing Arts." Over the next few years, TIAM's reputation grew among the young Filipino college and university crowd. The group garnered positive press for its 1998 show, *Bomba* (an oblique way to commemorate the multi-year centennial celebrations of the Philippine revolution), their 1999 show, *Damo* (a movement and music driven show inspired by cultural anxieties around the turn of the millennium), and a 2000 showcase that the troupe mounted in the nearby Yerba Buena Cultural Arts center.

Bindlestiff Studio: "An Epicenter for Filipino American Performing Arts."

TIAM was the theater's resident troupe. But there were other groups and a lot of activities that were anchored at Bindlestiff Studio. Teatro Ng Tanan (Tagalog for "Theater for Everyone"), founded in 1989 but having worked without a dedicated space for years, operated as a loose network of writers and performers. TNT staged several shows and workshops at Bindlestiff. A younger cohort of spoken word artists, rappers, and poets coalesced into "Overseas Artists" and soon started producing their own work at Bindlestiff. The Bindlestiff Pinay Collective staged their own shows and spun out a film project.

The theater hadn't changed much with the new management. The basic structure of Ells' design remained in place. The entrance was on 6th street—a fire engine red-colored door framed by a black facade. Staff members could sit in a small ticket booth as you entered the theater's foyer. From inside that booth, you'd have to ascend a ladder to get to the tech booth that had basic lighting and sound controls for the stage. Most of that gear had been cobbled together from other theater troupes or friends who donated spare bits from their home rigs. To the left of the foyer, you'd walk into the main space. Seating risers ap-

peared on your right, facing the same way as you entered. The main stage measured about 30 feet wide by 20 feet deep, with a heavy black curtain that served as the back wall for the performance space. Beyond that, you'd find the bathroom on your right. Walking further back and to the left of the bathroom was the non-public area: a kitchen area with tables, a couch, and lockers for the performers. The theater's lower level consisted of a dressing room filled with old costumes, a construction area that doubled as prop storage, and a "smoking room." From below, cast and crew could access the main floor from a staircase in the rear of the building or a ladder that brought you up to the ticket booth. We also made use of two small trap doors for sneaking cast members or props onto or off the main stage.

Most of that gear had been cobbled together from other theater troupes or friends who donated spare bits from their home rigs.

Music played a huge role in the theater's growth. Musician brothers Jesse and Ogie Gonzalez founded a bi-annual concert series called piNoisePop (a play on the NoisePop series taking place in another part of town) that we staged at the theater. To get invited to perform, at least one of your band members had to be Filipino in whatever way they wanted to define it. The genre of music didn't matter, although many of the bands were of the punk, post-punk, emo variety. At first, I don't think anyone would say that the quality of the performances were all that great. I'm not trying to disparage anyone's ability, but this wasn't a scene of professional players who had a lot of stage time. Even though the Bay Area has vibrant jazz and international music scenes, the locale became better known for its Pinoy DJ and mobile turntable crews. No one would have faulted you for thinking that few kids in the area actually played "traditional" instruments. We're also talking about a generation of kids who went to California schools in the post-Proposition 13 era, where music education in public schools had been ground to dust. Despite all of those challenges, we were pleasantly surprised by all of these kids who answered the call to perform at piNoisePop: A lot of these young Pinoy bands had been jamming in their mom's basement or living room.

As piNoisePop continued, you could see and hear some real changes. With each passing concert, the musicianship increased: stronger songwriting structures, more complicated arrangements, and even harmonies on the choruses! Bindlestiff Studio's performance space was compact and had room for only one stage. Larger festivals benefit from a multiple-stage format: once a band finishes the band members and stagehands can break down equipment while the audience can flip their attention to a side or minor stage. We didn't have that luxury, so we improvised. With the emcee stalling for time, bands had to get used to sharing back-line gear to reduce set-up times. Drummers couldn't get too fussy with not having their favorite double bass drum configurations. Guitarists had to learn how to use someone else's amps. No one's relatives were allowed to party in the back rooms. We posted "No Drama" posters to forestall any beefs. Bands needed to be respectful of each other's set times. After a while, musicians came to expect the next concert. They wrote new material and discarded tunes that didn't work. Many even subbed for other members when needed. Eventually, bands came up from Los Angeles and from Texas and the East Coast.

A handful of us spun out another project: a record label owned and operated by Filipino American artists called Jeepney Dash Records. Before streaming made physical objects irrelevant, we recorded

and mastered audio. We pressed the discs ourselves, bought jewel cases, hired artists to design sleeves and tray cards. We cut all of that artwork by hand, inserted the pieces into cases, and distributed the product online, at shows, and while on the road. All of it was hand-built.

We posted "No Drama" posters to forestall any beefs.

Having a dedicated space mattered. Whether it was for music, comedy, dance, poetry, or theater, we learned to appreciate all of the physical labor involved in creating a special and safe space for creative work to take place. We cleaned, painted, re-wired lighting and audio boards, fixed plumbing, and dealt with landlords, fellow building residents, and even the police. The latter knew we didn't have cabaret or food permits. But in a neighborhood that could be scary on a Friday or Saturday night, local law enforcers could see the stabilizing and anchoring presence our work brought to the block.

In December of 2019, Bindlestiff Studio celebrated its 30th anniversary. The original building was torn down in 2003 as part of the City's redevelopment plan to create new affordable housing with the agreement that ground floor retail would include space for a new theater. At the fundraising gala in December, a number of us gathered around Bindlestiff Studio's original red door. When the old building was demolished, someone had the presence of mind to preserve the original entrance. It had been tucked away in the basement of another building in SOMA. I couldn't help but feel a little overwhelmed by seeing that red door after all of those years. Because we had a lot of gear stored there—including my keyboards and amps—only a handful of us had keys. Rene Acosta, one of our TIAM cast members, still had his. We took turns remembering what it was like to come in and out of that space for thousands of hours of rehearsals, meetings, and shows.

Comedian Rex Navarette performs at FPAC, 2003-09-07
UCLA Archival Collection: Ube Arte
File Name: Festival of Philippine Arts and Cultures 2003 - San Pedro, CA - Performance 11
Time Code: 00:40:00
Length: 45 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A17859
Description: A founding member of Tongue in a Mood theater ensemble, comedian Rex Navarette performs a solo comedy set on the FPAC 2003 mainstage in Point Fermin Park, San Pedro, CA.

Bibliography

Balance, Christine Bacareza. 2016. *Tropical Renditions: Making Musical Scenes in Filipino America.* Durham: Duke University Press.

Canlas, MC. 2002. "Tabi Po, Respect for those Who Came Before: Filipinos in South of Market, San Francisco." *Race, Poverty, and the Environment* 9 (1): 44-46.

Consul, Wilma. 1997. "Tongue in a Mood at Yuletide: A Home-grown Brand of Fil-Am Performance Art." *AsianWeek*, December 17, 1997, 17.

Mantzaris, Anna. 1999. "Laughing Until the End of the World." *AsianWeek*, July 21, 1999, 17.

Tiongson, Antonio T., Edgardo V. Gutierrez, and Ricardo V. Gutierrez. 2006. *Positively No Filipinos Allowed: Building Communities and Discourse*. Philadelphia: Temple University Press.

THEODORE S. GONZALVES, Ph.D. (Contributor) is Curator of Asian Pacific American History at the Smithsonian's National Museum of American History. His publications include *The Day the Dancers Stayed: Performing in the Filipino American Diaspora* (Temple University Press 2009), *Stage Presence: Conversations with Filipino American Performing Artists* (Meritage Press, 2007), *Carlos Villa and the Integrity of Spaces* (Meritage Press, 2011), *Migrant Musicians: Filipino Entertainers and the Work of Music Making,* with Karen Tongson, R. Zamora Linmark, and Sarita Echavez See, (Center for Art and Thought, 2013), and *Filipinos in Hawai'i,* with Roderick N. Labrador (Arcadia Publishers, 2011). Gonzalves is a Fulbright scholar and has been a research fellow at the Smithsonian Institution and the Library of Congress. He taught at the University of Hawai'i at Mānoa and at the University of Maryland Baltimore County. Gonzalves served as the 21st President of the Association for Asian American Studies.

CHAPTER 23

A Systems Thinking Approach to Rebuilding FilAm Arts: Disrupting Disparities of Inequality in the California Nonprofit System

BY GISELLE TÖNGI-WALTERS

This essay will focus specifically on the Association for the Advancement of Filipino American Arts and Culture or "FilAm Arts," a community arts organization that is registered as a 501(c)(3) for which the writer is currently the program director since May 2019 to the present. Since hosting the first Festival of Philippine Arts and Culture in 1992 (see FilAm Arts, "Legacy of FPAC"), FilAm Arts had seen better days; from December 2017 until May of 2019, it had remained dark with no operating programs or systems structure. Here I use the tenets of systems thinking to identify a root-case analysis for the demise of FilAm Arts. A systems thinking lens identifies the immediate needs for an organization to remain active and sustainable, and I argue that organizational sustainability will create a feedback loop that disrupts disparities of inequality in the larger sector of nonprofits operating in California. The more sustainable a Nonprofit Organization of Color [NPOC] is in a community, in this case FilAm Arts, the more opportunities will become accessible to that community, which will over time become a force to be able to change the systemic disparities of inequality of the nonprofit sector not only in California but in the nonprofit sector at large. The dynamics of the nonprofit sector as a whole should be considered from a macro level perspective to be able to attain the micro level changes that FilAm Arts seeks to attain.

The nonprofit system is made up of a diverse population of people that all play a part in their own organizations. When run effectively, each organization functions as part of a collective force in creating a robust and economically vibrant sector within society. In examining the interconnectedness of individuals as a sub-system in relation to their own organization that is one mere system within the larger non-profit sector, it is essential to understand how each nonprofit organization functions in the larger ecosystem of society. Looking at the patterns of behavior of a system over time, otherwise known as "dynamics," can help inform revolutionary thinking to change deep seated issues that commonly plague organizations. Common deep-seated issues within the nonprofit sector include unsustainability, breakdown of organizational structures and protocols, and communication breakdown within systems and subsystems despite collective efforts that have proven ineffective. Also, identifying systemic issues that lead to a nonprofit organization's demise such as FIlam Arts is achievable through systems thinking. Identifying issues forces leaders within a

Identifying issues forces leaders within a hierarchical structure to look at themselves and their underlying biases.

hierarchical structure to look at themselves and their underlying biases in order to examine how they personally contribute to endemic issues within their own organization. By having deep reflections, no matter how difficult, of one own's contribution to a system within their sphere, clarity about how the nonprofit system operates as a whole should also be taken into account.

Through systems thinking, I examine the bounded rationality of how the Filipino American sector through the Filam Arts organization, unified through arts and culture, can disrupt systemic disparities of inequality within the California nonprofit sector. Some examples of these systemic disparities are the lack of resources for NPOCs such as funding and access to grants and the lack of diverse hiring and training initiatives to bring more opportunities to organizations that are run by people of color who service their own communities. The Filam Arts organization serves as a subsystem within the larger discussion of nonprofit organizations in California. If more NPOCs such as FilAm Arts become sustainable through practices of systems thinking, then a reinforcing feedback loop[1] can, over time, address disparities of inequality so that NPOCs may better serve their communities. For context, we need to examine the various California nonprofit organizations that operate within the state. By taking a closer look at the percentages of NPOC versus POC (People of Color) in the nonprofit sector that service their own communities, the disparities of inequality[2] become clear between organizations in the nonprofit sector that are run by POC that actually service their communities, and nonprofits that service POC but are not run by POC. In this context, disparities of inequality persist because NPOC cannot seem to operate sustainably despite their well-intended strategies and planning. Lack of qualified staff and board members who understand the intricacies of the nonprofit system to achieve sustainability is also a factor that limits funding and access to other resources.

Disparities of inequality become apparent when looking at the data of the nonprofit system in California.

Disparities of inequality become apparent when looking at the data of the nonprofit system in California. *Causes Count*, a study commissioned by the California Association of Nonprofits (CalNonprofits), presented findings that "California's state, county and city governments rely heavily on nonprofits to serve communities" (California Association of Nonprofits 2019, 5)[3]. Yet out of all the communities that rely on nonprofit organizations which are mostly operated by People of Color, a small percentage identify as NPOC. Currently, California has 110,547 nonprofit organizations registered as 501(c)(3) tax-exempt charities. Taking an even closer look within the nonprofit sectors that service communities of color, only 14% identify as a community of color nonprofit, while overwhelmingly 64% of nonprofits report serving communities of

1 A "reinforcing feedback loop" in systems thinking is when there is a change in a stock, in this context, an unequal distribution of resources when there are more NPOCs able to remain sustainable. This "positive feedback loop" is reinforced in the direction of change because of the virtuous cycles that disrupt the system.

2 This circumstance requires a bird's-eye view with terms and tenants of systems thinking to identify the disparities of inequality within the nonprofit sector in California, which is the "balancing feedback loop" that plays a big factor in causing NPOCs to fail in their organizational attempts to service their own communities. A balancing feedback loop is a regulating loop because it reverses the direction of change imposed by a system.

3 Within the study, disparities within the nonprofit system continue to persist, mirroring society with the widening gap of resources between the rich and the poor, the haves and the have nots.

color (ibid.). While both findings are valuable, the report articulates that NPOCs overlook their roles as "power brokers for the community with local government, local business and philanthropy" (California Association of Nonprofits 2019, 37). In this regard, NPOCs need to build alliances with other nonprofits and take a stronger united front to advocate for more resources for the communities they serve.

Oftentimes the limiting factor to the success of a NPOC creating a sustainable organization is also one of the factors that reinforces a feedback loop that is not able to secure more opportunities for its organization and its community members. NPOCs are not able to play an integral role in servicing their communities, a role that will eventually lead to evening out the disparities of inequality within the larger discussion of access to resources in the nonprofit sector. When a NPOC has organizational resilience despite the shifting dominance of sub-optimization,[4] a dynamic equilibrium is created to achieve equality, in the context of disparity, to resources within the nonprofit sector.

The U.S. Census Bureau estimated that 27% of California's population is foreign born (U.S. Census Bureau, 2019). Despite the growing number of communities of color, the nonprofit sector in California still does not reflect the communities it services. Undoubtedly, the nonprofit sector needs to create opportunities for cultural inclusion and equality for NPOCs so they may be able to provide services that address each organization's community of color. Mandates requiring statements of cultural equity and inclusion in order to provide funding is one small step in the right direction. Yet, more active solutions need to be set forth in legislation. One can argue that to strengthen our own communities of color, community members themselves need to support their current nonprofit organizations in order to even out the playing field in the sector. This is the reason I focus specifically on the Filipino American sector in California, and how, by uniting stakeholders through arts and culture in the community, this unity will create a positive feedback loop that strengthens sustainability for community nonprofit arts organizations such as FilAm Arts.

At the *National Empowerment Conference* held from August 15-17, 2019, the national chairman of the National Federation of Filipino American Associations (henceforth NaFFAA) Brandon Flores quoted the 2010 U.S. Census findings that half of the nation's four million Filipino Americans live on the West Coast and that Asian Americans comprise approximately 6.5% of the total population in the United States. Filipino Americans are now the fastest growing AAPI group in the U.S., and APPIs are predicted to surpass the Hispanic population by the middle of the century (Pew Research Center 2012). With the ever growing population of the Filipino American community, particularly on the West Coast, FilAm Arts has provided opportunities for the southern California's Filipino American communities to gather for the past twenty-six years through its various years of cultural production of the Festival of Philippine Arts and Culture (FPAC). These annual gatherings have served as a cultural tradition for the Filipino diaspora in the U.S. In the context of a diasporic community's identity, performing arts in the Filipino American community serves as the vehicle for identification. In 2003, a study commissioned by NaFFAA with support from the Ford Foundation found that, "Performing Arts in the Filipino American communities are a space where identity, education and stewardship are constantly formulated, shared, preserved as well as deconstructed, revised and reborn" (Grefalda et.al. 2003, 13). Therefore, a nonprofit arts organization has the rhetorical capacity to bring stakeholders together to create a more united community.[5] In an essay entitled *Why We Gather: Local-*

4 Sub-optimization in systems thinking is when the behavior resulting from a subsystem's goals dominates the goals of the overall structure of the system, much to its detriment.

5 This is related to systems thinking because one of the defining tenets to bring about social change is having an active exchange with stakeholders also called collective impact.

izing Filipino America and Community Cultural Development, Reyes (2010) explains that FilAm Arts brings value to its community by uniting the fractured diasporic identity of Filipino Americans: "It is this sense of culture and development that we are reminded of the role that non-profit organizations fulfill in building cultural infrastructure both within and against dominant American culture and society. In other words, cultural production is a key process of community development" (109).

FilAm Arts brings value to its community by uniting the fractured diasporic identity of Filipino Americans.

The annual Festival of Philippine Arts and Culture (FPAC) was first produced by FilAm Arts in 1992 and ran uninterrupted for twenty-six years until the organization went dark after its 26th annual festival in 2017. Using systems thinking in diagnosing a root case analysis that may have led to the organization's demise, the archetypes called "escalation" and "shifting the burden to the intervenor" are useful. Escalation resulted in a reinforcing feedback loop that caused the organization to continuously present the festival despite inadequate resources such as funding streams no longer available for cultural productions and cuts in arts and culture funding by foundations who refocused their grant directives, along with a lackluster donor base. All of the aforementioned contributed to the organizations' financial deficit. In trying to surpass every year's presentation, limits to growth were not accounted for. Shifting the burden to the intervenor focused all resources on producing FPAC, since FPAC was the organization's biggest opportunity to fundraise. Also, in the staging of the festival, stakeholders were not constantly engaged throughout the year with other programmatic opportunities and only participated in the yearly FPAC event. In *Thinking in Systems,* Meadows (2008) quotes Thomas Kuhn in how to address changing paradigms and that requires the following:

> You keep pointing at the anomalies and failure in the old paradigm, You keep speaking and acting, loudly and with assurance, from the new one. You insert people with the new paradigm in places of public visibility and power. You don't waste time with reactionaries; rather, you work with active change agents and with the vast middle ground of people who are open-minded. (p.164)

In rebuilding the legacy of FilAm Arts and the organizational system, conventional thinking to problem-solve remains ineffective. Thus, systems thinking is needed in order to achieve sustainability. In *Systems Thinking for Social Change,* Stroh (2015) emphasizes that, "The systemic theory must be rich enough to incorporate multiple perspectives yet simple enough to provide actionable insight" (p.192). Identifying stakeholders and engaging in continuous active conversations throughout the year with these stakeholders strengthens the organization's capacity to become sustainable.

In gathering different stakeholders' perspectives, the systemic issues that hindered FilAm Arts' ability to sustain itself as an organization point to the underlying culture of the Filipino American community. These cultural paradigms need to shift in order to create change in the larger realm of the nonprofit world. A shift in the community mindset to support FilAm Arts can begin with addressing predominant narratives in order to change culturally embedded mental models. Community leader Joel Jacinto (2019) pointed out the "3 Rs" analysis of when and why Filipino Americans give back - religion, relief, and region. Filipino Americans indisputably give back only when religion, relief to the motherland due to natural

disasters or a stakeholder's affiliation to a region are presented. In understanding the need to transcend paradigms on the culture of giving in the community, a systems thinking approach can be used to address building a stronger donor base with engaged stakeholders. Another systemic issue in the FilAm community is the need for validation from others, as being recognized by peers and community members becomes the driving force of giving which is more of a personal interest instead of a collective endeavor. In mapping the behaviors of the community with stakeholders' input, everyone becomes more involved in thinking about how to overcome barriers to coordinating a concerted effort to rebuild FilAm Arts. Stroh (2015) reaffirms this idea with his statement, "The primary purpose of mapping a system is to stimulate catalytic conversations that lead to shared insights and shared responsibility, which in turn provide foundation for coordinated action" (208).

This coordinated action for sustainability of the FilAm Arts organization can, over time, create ripples affecting the disparity of inequality within the nonprofit sector in California. The Los Angeles County Department of Arts and Culture is one example that has already successfully mandated the Cultural Equity and Inclusion Initiatives (CEII) and requires all grantees who apply to submit a CEII statement of their own organization. Small changes, when implemented in concert by stakeholders, lead to collective impacts that can disrupt complex systemic systems such as inequality within a sector. But that first begins with my own community nonprofit organization, Filam Arts, and creating a system of sustainability within that organization.

Since stepping into the FilAm Arts organization as the programming director, we have brought the following events to the community:[6]

April 24, 2019 - FilAm Arts and Philippine Expressions Bookshop gathered to launch the cookbook memoir called "No Forks Given" by hosting author and chef Yanna Gilbuena who prepared a sumptuous *kamayan* (meal eaten with hands), sponsored by Island Pacific. After the *kamayan* feast, where guests were instructed to eat with their hands, Yana shared her experience of travelling to all 50 states in the United States, preparing Filipino cuisine for the community and encouraging them to eat *kamayan style*. Gilbuena also shared the challenges of self publishing the cookbook. The community gathered to celebrate her milestone and purchased her book through Philipiine Expressions Bookshop.

May 26, 2019 - Burlesque Las FilipinX at Genever Lounge. The event boasted three FilipinX American Burlesque Artists @missdilovely @mizongarde @grandmafun who are already widely performing in the burlesque scene, and for the first time are being introduced to the FilipinX community at large. Hosted by @polynesianpop of #insidethedesertoasisroom https://www.instagram.com/p/BxppZCjFydB/

6 All images used are courtesy of FilAm Arts.

June 7, 2019 - For the first time FilAm Arts invited community organizations to the theater by extending a group rate discount. The Pilipino Workers Center, Filipino American Service Group, Inc., the Filipino American Chamber of Orange County, Kayamanan Ng Lahi Philippine Folk Arts, The Philippine Consulate of Los Angeles, FilAm Creative, and Entrepinay filled 100 seats to watch the show "Mama Mia!" at the David Henry Hwang Theater. The preshow offered guests *ube* cocktails, *lumpia* and *pancit* to solicit donations. The panel discussion after the show was moderated by Giselle Töngi-Walters and gathered the artists who spoke about how the production interjected Filipino sensibilities. It was a beautiful night at the theater celebrating Filipino culture and performance art on stage. https://www.instagram.com/p/BydCUKvgLoa/
https://www.instagram.com/p/BydESp-g8d4/

June 8, 2019 - After Ruby Ibarra's successful performance at Levitt Pavillion in MacArthur Park, FilAm Arts hosted an afterparty for Ibarra and her band at Barkada Lounge on Vine Street. The event was sold out with Arianna Basco opening the after party and introducing Ruby Ibarra and the Balikbayans. Inigo Pascual was also in attendance and performed a duet of the song "Where is the Love?" with Ibarra. https://www.instagram.com/tv/By8N-6TgYFW/?utm_source=ig_web_button_share_sheet

June 9, 2019 - In partnership with Levitt Pavilion, FilAm Arts programmed "Manila 2 MacArthur Park." Kayamanan Ng Lahi opened the cultural program and taught an instructional dance that got everyone on their feet participating. Rocksteady Rondalla, BIBAK, and Winston Raval also performed. Closing out the event was DJ Joel Quizon with Disco Manila Music. The FilAm Arts booth had many books on display from Philippine Expressions Bookshop for sale to the public as well.
https://www.instagram.com/p/BydNDfiAZSC/

June 29, 2019 - Philippine Expressions Bookshop presented a book talk in San Pedro hosted by FilAm Arts @gtongi. In attendance were authors Dr. Anthony Ocampo @anthonyocampo.phd (*The Latinos of Asia: How Filipino Americans Break the Rules of Race*), Grace Talusan @gracetalusanwriter (*The Body Papers*), Deborah Francisco Douglas @halohalo_mixmix (*Somewhere in the Middle: A journey to the Philippines in search of roots, belonging, and identity*), Belen Loreto Grand @pinay_arnp_lifecoach (*Family Matters: Making the Right Financial Decision for Your Filipino Family*) and Albert Samaha @albertsamaha (*Never Ran, Never Will: Boyhood and Football in a Changing American Inner City*), each who shared their writing process of telling their stories and the need for Filipino American representation in the literary arts. We all have a story to tell by sharing who we are culturally to the world so let's support our FilAm literary artists and purchase their works of art. https://www.instagram.com/p/BzUihopgbxe/?utm_source=ig_web_button_share_sheet@philippineexpressions

July 21, 2019 - Miss Saigon dinner and Pantages Buyout. It was an amazing night celebrating Miss Saigon cast members at L.A. Rose Café. Mr. Ed Rame created beautiful bouquets for the cast and Mr. Lem Balagot hosted the gathering with delicious Filipino food. Lastly, pianist Kendro Calica drove up from San Diego just to play beautiful music so that guests and the Miss Saigon Cast could sing along. In collaboration with One Down, FilAm Arts produced this video about why representation in Media is so important.
https://www.instagram.com/p/B0ZBwuXgAcH/?utm_source=ig_web_copy_link

Aug. 15, 2019 - FilAm Arts partnered with *Happy Jail,* an original *Netflix!* DocuSeries directed by Emmy Award-winning filmmaker, Michele Josue. We presented the film's theater premiere with a sold-out audience at the Vista Theater. The Cebu Provincial Detention and Rehabilitation Center (CPDRC) in the Philippines became a global phenomenon when smile-evoking videos of its prison populace performing mass choreographed routines to Michael Jackson hits surfaced and rapidly became a viral smash. The prison came under the management of an ex-convict, sparking controversy and criticism of the reality that is far from happy. A panel discussion took place with the audience and filmmakers facilitated by FilAm Arts board member Winston Emano.

August 25, 2020 - Burlesque Las FilipinX Deux. #BurlesqueLasFilipinX Deux with @kitanalouise @mizongarde @missdilovely and @jp_moraga was the second installment for the FilAm Arts fundraiser and it was a night to remember. We hooted, we hollered, and we celebrated the FilipinX form in all shapes, sizes and seductiveness! The audience, made up of mostly Filipino Americans, was empowered by the burlesque dancers' artistry.

October 26, 2019 - FilAm Arts presented "Larry Itliong Day," in partnership with the Pilipino Workers Center to launch the book *Journey For Justice*, by inviting the author and the illustrator to the event and staging the readers theater version for the community with a flash mob component.
https://www.facebook.com/events/735332956935779/

December 21, 2019 - FilAm Arts presented a surprise gathering and holiday book shopping affair to celebrate a pillar in the Filipino community, Linda Nietes, by partnering with the Philippine Consulate General in Los Angeles to present a staged reading of *Allos: The Carlos Bulosan Story*. The reading was opened and closed by musicians and singers performing Filipino *kundiman* classics.

January 24, 2020 - Ganap Performing Arts singers performed in Los Angeles. Direct from the Philippines, this vibrant group's mixed repertoire entertained the audience.The Ganap Performing Arts Program benefits its students by helping to raise funds for their education while improving their self-esteem and confidence. They have performed in Singapore and Taiwan, and performed in North Hollywood to help benefit Filam Arts' 2020 Festival of Philippine Arts and Culture.

Cast members from a theatrical adaptation of the book *Journey for Justice* presented October 26, 2019 at Unidad Park, Los Angeles. Arranged by Arleen Villaruz-Gonzales, directed by Giovanni Ortega, Fran de Leon (movement) and choreography by Ally Vega. From left to right: Ava Tolentino, Shalimar Malimban, Johnny Edpao, Rommel Rojas as Larry Itliong, Director Giovanni Ortega (in front).

February 29, 2020 - In partnership with Philippine Expressions Bookshop and Pinta Dos Gallery and in collaboration with FilAm ARTS, an afternoon gathering featured authors Jorell and Tisha Domingo, and Margaret Magat.

March 29, 2020 - The first ever FilipinA Festival. Women's Month in March was an opportunity for all communities of women to celebrate their contributions and collective power in society. We gathered to celebrate the Filipina American, the first event of this kind honoring women in the FilAm diasporic communities that continue to create their own paths. In light of the COVID-19 climate, this celebration was reimagined online!

April 15, 2020 - Art & Wellness in the time of COVID19 was an effort to check in on the Filipino community in the midst of the pandemic. FilAm Arts invited people to join in on an online community town hall to discuss how to continue to support each other through tips and advice from wellness, health, and business experts. Community experts included:

Regina Santos- visualization meditation
Neil Belen - sound bath
Charmaine Clamor - functional medicine
Accountant Claire Van Holland - Financial Advice on navigating the Small Business Administration's PPP and Disaster Loan Assistance
Dr. Jeannie Celestial - maintaining mental health

May 2020 - "Coughing While Asian." FilAm Arts presented artistic responses centered around the concept of "Coughing while Asian" as a means to spark discussion within the Asian American Pacific Islander communities and to check in on our mental health and wellbeing in the midst of the COVID-19 pandemic. As we ended Asian Pacific American Heritage Month celebrations,"Coughing While Asian" was moderated by Joel Tan, social impact director from 1Heart Hub in Hawaii, who explored the role of the AAPI artist and cultural practitioner in the context of today's COVID-19 climate.

Filipino American artist Giovanni Ortega presented his video work, *Coyotes that Swing*, while Jessica Alampay presented the short film, *Travel is Prohibited*. Writer Karen Huie's monologue entitled "JU.S.T.LIKE.YOU." was read by actress Jennifer Chang. Cultural Bearer and practitioner Lane Wilcken presented his cultural practice of *batok* and the relevance of cultural empowerment at this time. After the artist presentations, panelists from various sectors joined the conversation. The panelists included Dr. Jeannie Celestial, Dr. Christine Catipon, Aqui Soriano of the Pilipino Workers Center, actor Dante Basco, Cristal Ami - the chairperson of Andrés Bonifacio Samahan at San Diego State University, Broadway actress Diane Phelan, Tremendous PR founder, Jeremiah Abraham, and many others.

June 13, 2020 - "FilipinX for Black Lives." We in the FilipinX community have much work to do to dismantle the anti-blackness in our own communities. It begins with the moral courage to have these difficult conversations with our community members and our inner circles.

Moderated by Jose Antonio Vargas, we were honored to have panelists who were willing to discuss these important issues so we can begin the much needed work to take action, which begins with oneself.

A list of all FilAm Arts events can be found here:
https://www.facebook.com/pg/FilAmArtsLA/events/

Dr. Thomas E. Becker (2019) of Valley Nonprofit Resources suggests collaborative explorations are the key to maintaining a sustainable organization.[7] Gathering stakeholders from all sectors of the power grid such as the business, philanthropic, government, and the private sectors to initiate meaningful discussions in the spirit of collaboration is the next step for FilAm Arts to map out solutions for sustainability. We have initiated Google forms that we have posted on the FilAm Arts Facebook page and emailed prior stakeholders the links to participate in gathering data on their end to help FilAm Arts identify the technical problems that the organization faces. These conversations are difficult internally especially when fundraising is discussed and the value that each member of the organization's Board brings, some of whom give more of their time and efforts as opposed to others. However, this process addresses the difficult elephants in the room and can provide a path for sustainability for any organization. Thus we are encouraging this kind of open dialogue between board and staff members.

In identifying stakeholders, I, as an individual, need to think about not only reaching out to people I may already feel comfortable engaging. I must also question my own perceptions in order to have difficult and uncomfortable conversations in order to make decisions for the greater good of the organization. Changing something as complex as the disparity of inequality in the California nonprofit landscape requires "seeing" with a macro lens, which is a closer perspective on how one's beliefs may be part of the problem. The FilAm Arts organization can play a significant role in changing the disparities of inequality if it is able to become a sustainable contender in the nonprofit sector but it must begin first with me. Prior to joining FilAm Arts as the Programming Director in May of 2019, I became a board member invited into the board after serving as Festival director in 2016. Before any organization can change its own systemic issues, transcending paradigms from within needs to happen on a personal, individual level. Russian author Leo Tolstoy used systems thinking way ahead of its time when he proclaimed to the world that:

It must begin first with me.

"Everyone thinks of changing the world, but no one thinks of changing himself." - Leo Tolstoy

The First Ever Virtual FilipinAfest by FilAm Arts, 2020-03-29
UCLA Archival Collection: Ube Arte
File Name: FilipinA Festival2020
Length: 1 hour 40 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209310
Description: Giselle Töngi of FilAm Arts spearheaded FilAm Arts' first festival honoring Filipina American artists, which shifted quickly to a virtual platform in the wake of the COVID-19 pandemic. This video recording documents only the first portion of a 4-hour event. It was made possible by the support of the Los Angeles Department of Cultural Affairs, Philippine Expressions Bookshop and Passion Planner.

7 In Los Angeles, the organizations SLATE Z and LA Community Housing exemplify this model of collaboration when stakeholders in various sectors of the community come together to be a part of solving today's ever complex issues.

References

Association for the Advancement of Filipino American Arts & Culture (FilAm ARTS). n.d. "ANG SAYSAY NG FPAC: Legacy of FPAC." Accessed July 31, 2020. http://www.filamarts.org/about-2

Backer, Thomas E. 2000. *Strengthening Nonprofits: Capacity-building and Philanthropy*. Encino, CA: Human Interaction Research Institute.

Brendan, Flores. 2019. "Making a Case Statement for the Filipino American Community for NaFFAA." Paper presented at the National Federation of Filipino American Associations (NaFFAA), National Empowerment Conference (NEC), Carson, California, August 15-18, 2019.

California Association of Nonprofits. 2019. *Causes Count: The Economic Power of California's Nonprofit Sector.* San Francisco: California Association of Nonprofits.

Grefalda, Remé A., Lucy M. Burns, Theodore S. Gonzalves, and Anna M. Alves. 2003. *Towards a Cultural Community: Identity, Education, and Stewardship in Filipino American Performing Arts*. Washington DC: National Federation of Filipino American Associations (NaFFAA) with support from The Ford Foundation.

Jacinto, Joel. 2019. "3 R's Why Filipino Americans Give to Philanthropy." Paper presented at the National Federation of Filipino American Associations (NaFFAA), National Empowerment Conference (NEC), Carson, California, August 15-18, 2019.

Los Angeles County Arts and Culture. 2017. *LA County Arts Report: Cultural Equity & Inclusion Initiative: Strengthening Diversity, Equity and Inclusion in the Arts and Culture Sector for All Los Angeles County Residents.* Los Angeles: Los Angeles County Arts and Culture. Accessed July 24, 2020. https://www.lacountyarts.org/sites/default/files/pdfs/lacac17_ceiireport_final.pdf

Master of Arts in Nonprofit Management (MANM), Antioch University, Los Angeles, California. 2019. Master of Arts in Nonprofit Management (MANM) graduate student cohort visit to LA Housing Community, Los Angeles, California, September 2019.

Master of Arts in Nonprofit Management (MANM), Antioch University, Los Angeles, California. 2019. Master of Arts in Nonprofit Management (MANM) graduate student cohort visit to SLATE Z with Effie Turnbull Sanders, Los Angeles, California, November 2019.

Meadows, Donella H., and Diana Wright. 2008. *Thinking in Systems: A Primer*. White River Junction VT: Chelsea Green Publishing.

Pew Research Center. 2013. "The Rise of Asian Americans." Washington, DC: Pew Research Center. Accessed July 31, 2020. https://www.pewsocialtrends.org/2012/06/19/the-rise-of-asian-americans/

Reyes, Eric Estuar. 2010. "Why We Gather: Localizing Filipino America and Community Cultural Development." *Amerasia Journal* 36 (3): 106–128.

Stroh, David Peter. 2015. *Systems Thinking for Social Change: A Practical Guide to Solving Complex Problems, Avoiding Unintended Consequence, and Achieving Lasting Results*. White River Junction VT: Chelsea Green Publishing.

United States Census Bureau. 2019. "QuickFacts California." Accessed August 3, 2020. https://www.census.gov/quickfacts/CA

GISELLE TÖNGI-WALTERS (Contributor) has been a media practitioner for over two decades in film, television and performance arts and advocates for the creation and dissemination of Filipino American stories. "G" is the current Programming Director of FilAm Arts. From 2014-2017, she served as the executive producer, host and writer of "Kababayan Today", broadcast on KSCI's LA18, globally on the TV5 network and on Hawaii's Kiku. Winning several awards and nominations for her work in film, television and theater in the Philippines, Töngi also uses her voice to bring awareness to the social, economic, political and human rights that are currently being violated in her beloved motherland. Töngi graduated with Honors from the UCLA Communications department with a double minor in Television, Film, Digital Arts and Theater. She is pursuing her Masters in NonProfit Management at Antioch University in Culver City, CA.

part V

raising our voices

Nia Castro, singing at Samahan Philippine Arts and Education Center performance at their 34th Annual Philippine Cultural Arts Festival, Balboa Park, San Diego, August 10 & 11, 2019. Photo courtesy of May Vukotich.

CHAPTER 24

An Interview with Nilo Alcala, Choral Composer and Gelo Francisco, Choral Director

INTERVIEWED BY DARLEEN PRINCIPE
WITH ELEANOR LIPAT-CHESLER

May 25, 2020

NILO ALCALA (Interviewee) is the first Philippine-born composer to be commissioned and premiered by the Grammy-nominated Los Angeles Master Chorale. His works have been performed in Asia, Europe, Africa, and the Americas. Alcala's awards include The American Prize in Composition 2018-2019, the Asian Composers League Young Composer Award (Israel), and the very first *Ani ng Dangal* (Harvest of Honor) from the Philippine President. Alcala earned an MMus in Composition at Syracuse University and a BM in Composition from the University of the Philippines. In 2017, the Philippine Madrigal Singers released a CD and digital album of Alcala's choral works entitled ONOMATOPOEIA: The Choral Works of Nilo Alcala.

ANTHONY ANGELO T. FRANCISCO (Interviewee) also known as Gelo, is a professional solo vocal artist with background/experiences in theatre and television acting. He is the founder and artistic director of Philippine Chamber Singers - Los Angeles a Fil-Am community choir formed in 2004. He is also currently the music director of St John Baptist de la Salle Church in Granada Hills, CA.

Note: This interview transcript has been edited for length and clarity.

Eleanor: Hi and thank you for coming. I'm Eleanor Lipat-Chesler. I'm with Ube Arte, an arts and culture research organization, and I'm the project manager for this book project.

Darleen: I'm Darleen Principe and I am a journalist and a lecturer at California State University Northridge in the Department of Journalism, and I am working with Eleanor on this on this great project.

Nilo: Hi, I'm Nilo Alcala. I'm a composer, born and raised in the Philippines, but now based here in Los Angeles for quite some time. I do a lot of different kinds of music, but I've focused a lot of my energy on choral music. Kuya Gelo and I are part of this big family of singers of the Philippine Madrigal Singers, although we didn't really sing together at the same time. Then going back to my own music, I write a lot of music, but focus on choral music that blends my experiences as a Filipino and my interactions with various traditions in the Philippines and I incorporate the western choral idiom into that. So, that's my main thing, but I do a lot of other things as well.

Gelo: My name is Gelo Francisco. I am the artistic director for Philippine Chamber Singers—Los Angeles, a community choir based here in L.A., established in 2004. I direct music here in my local parish in

Granada Hills, St. John Baptist de la Sal. I am also a performer, as Nilo said. We're jacks of all trades; we wear different hats, when we need to, as performers. And I'm born and raised in the Philippines, now here in Granada Hills with my family. Thank you for inviting us.

Darleen: Thank you. And thank you both for participating in this conversation. So, you know each other? You knew each other prior to this?

Nilo: Yes, definitely.

Darleen: How far back do you go?

Nilo: Oh, I remember my first U.S. tour with the Philippine [Madrigal] Singers, [Gelo] organized the concerts and he was one of our hosts. I think I lived in your house.

Gelo: I think so. Back in the Philippines, we are part of a bigger, like he said, "family" of choir singers. The UP, University of the Philippines Madrigal Singers. What we do is we live out of a suitcase for how many months, touring around the world, concertizing. Doing concerts all over, participating in these festivals and choral competitions. We're just one big family. I think alumni are all over the world [so] that whenever the current group tours around the world, we're somehow the Titos and Titas. Alumni become the Titos and the Titas and we try to arrange concerts for the current batch.

We are part of a bigger "family" of choir singers.

Nilo: And host us, as well, in their own home.

Gelo: We feed them *adobo* here in America.

Nilo: Yes.

Darleen: That's important! So, you can continue to mentor—that's great. Before the Philippine Madrigal Singers, how did each of you get into choral music?

Nilo: I got into choral music a little bit late. No, that's not true, because I joined a choir in my high school, but it wasn't as hardcore as what we had in college, UP Diliman, where the Philippine Madrigal Singers are based. Before I went to the UP College of Music, I studied development communication in UP Los Baños, and that's where I joined my first serious choir, I would say. The UPLB choral ensemble, that was my introduction into how grand the choral world is because my first international tour was with that group. We went to Spain. We went to Australia.

I was a fan then of the Philippine Madrigal Singers, *their* batch actually. Everyone was. Somehow choristers in the Philippines would start as fans of this big name—the Philippine Madrigal Singers—and I was one of those. I never really thought I would be part of that. I guess Kuya Gelo has his own story as well, getting acquainted with the Philippine Madrigal Singers.

Gelo: Actually, it's the same thing with me. As a little boy, I grew up in a household of singers. My mom and dad were choir singers already back in the 1950s. Both my mom and my dad were members of the first choral group in Mandaluyong in the Philippines. They're called the Polyphonic Society of Mandaluyong. They have been handled by members of the Philippine Philharmonic Orchestra. Whenever they had concerts, I remember as a boy, they would bring us. We were all bored and we didn't understand why we were there and why they had to bring us.

As a little boy, I grew up in a household of singers.

I think subconsciously—I belong to a household of five siblings—all of us grew up knowing and breathing music, and me being the youngest, I think it all rubbed off on me. I remember my first exposure in choir, my parents singing in one, was watching this TV [program] called Paco Park Presents. It's a weekly show. It's an open amphitheater where artists perform. Lo and behold, it's a concert of the UP Madrigal Singers. I was like 10, or 13 years old. I remember them really well. I remember me and my sister sitting on the floor and watching TV so that no one could change the channel. You had to be near the TV, there's no remote at that time. You just have to flick the dial. We were there for, like, an hour and it stuck to me. Like Nilo, I never thought of being a member myself. A few years later, I joined this church choir. In the Philippines, every church has a choir at every mass. They're all pro bono. They're all coming from the community and these are different people exposed to choral music.

When I went to college, I took up nursing; not related at all to music. Eventually, something hit and I shifted to music, UP College of Music. I knew that the madrigal choir rehearses there and it's a resident choir of the UP College of Music. It's a sacred space... I was not worthy of even going near the rehearsal area, but a friend of mine actually wanted to join. He said one afternoon, "Hey can you accompany me to the rehearsal, the UP Madrigal singers?" I said, "What? Are you crazy?" So, guess what. I became a member and he quit.

Darleen: What part do you sing?

Gelo: I sing baritone bass, which is the lower register of the voice. Nilo is a tenor.

Darleen: The basses are always hard to find.

Gelo: Oh yes, but the tenors are the rock stars.

Nilo: Tenors only feel that they're rock stars.

Darleen: How long did you sing with Philippine Madrigal singers then?

Gelo: From 1991to1994. Short stint, yeah.

Darleen: What about you, [Nilo]? I know you became their composer in residence, but before that?

Nilo: I started singing with them 2003 and then I left, [in the] middle of 2007 because I had to study here [in the U.S.].

Darleen: You've accomplished so much since then; winning the American prize and being commissioned by all these amazing groups, including the Los Angeles Master Chorale. Can you talk a little bit about your journey, your path, from being in the Philippines to here, and where the music has taken you?

Nilo: You know, I would say that the things that happened to me are more like divine orchestrations. Some of the things that happened I did not plan in a very intentional manner. After studying music in UP Diliman in the Philippines, it was sort of a whim just to apply for a master's here in the U.S. My teachers were telling me, "If you want to improve, going outside of the country is also a good idea."

My last two semesters I put up applications for different universities. I found this scholarship. I just googled "master's with scholarships," blah, blah, blah. I think one of the first few search items was a scholarship from Billy Joel at Syracuse University. That's one of the four universities that I applied to and luckily, I got it. So that was two years of studies and interacting with the world, I guess. After that, my initial plan was to go back home, of course, and share what I learned. Then I had friends in L.A., who told me, "Hey, why not explore and share your Philippine experience here?"

The things that happened to me are more like divine orchestrations.

Long story short, I became a resident. I stayed here for a while. The opportunities that came were not because I was here, but because of my previous accomplishments back home. When Grant Gershon [artistic director of the Los Angeles Master Chorale] emailed me, what he said in his email—this was back in 2012, I guess, or earlier: "Hi Nilo, I've been enjoying your online music," like in YouTube or SoundCloud. Those were recordings that I had when I was in the Philippines; pieces of some Madrigal Singers and other choirs' [performances]. I guess the chance of him landing onto my webpage or my YouTube page... I regard this like divine orchestration. Although one of the members of the master chorale is Filipino, actually. I'm pretty sure he gave my name to him, but then of course, I believe in a higher power that makes things happen. So, opportunities came after that.

Darleen: Once your name is out there, it gets a little easier, I imagine. Gelo, I was wondering, too, with you; I know that the Philippine Chamber Singers Los Angeles—they started mostly as a caroling group, right? Or just performing at weddings here and there? How did it get to where it is now?

Gelo: Well, it's actually the same thing [as] with Nilo. Once your name gets out there, it's out there and it's two things. It's either people would recommend you or people won't. Maybe we were at the right time and the right place because although there are a lot of Filipino American groups here in America even before we migrated, I guess we were the only one who existed, who lasted the longest. It's hard to maintain that here in America. It's really different when you're in the Philippines. We keep on analyzing, "Why is it easier to form a group in the Philippines than here?" We came up with the answer that I guess it's the distance and it's more convenient. In the Philippines, you just go out, get on a tricycle or a Jeepney and go

to wherever your rehearsal is. But here, you have to have a car, or you have to know the bus routes and the times that it will leave. I guess the accessibility of getting into a group rehearsal would be one [reason].

Nilo: I agree.

Gelo: Yeah, right?

Nilo: Also, one thing that I noticed, when you've been born and raised in the Philippines and come here to study, one thing I noticed is that American culture treasures privacy so much. That's what I noticed, especially the first few months here. In the Philippines, you can just go out of your house, knock on your neighbor's door and say hi and they will let you in and "Oh, come on, let's eat *adobo* and let's make music [and] do karaoke." Here you have to make an appointment three weeks at least to do something together in person and that was a culture shock for me. I guess that translates also into forming a group. I mean, it's easy to gather your friends in the same college and [say], "Oh yeah, let's form a group."

"Oh, come on, let's eat *adobo* and let's make music [and] do karaoke." Here you have to make an appointment three weeks at least to do something together in person.

Gelo: Or church.

Nilo: Or church, right? Here, us Filipino Americans have become Americanized also in such a way that we have to observe that social practice as well. It can be both a good thing and a hindrance [in coming] together.

Gelo: Yeah, right. So, [the Philippine Chamber Singers-Los Angeles] just started with being invited at the consulate general when I was living in L.A., and they were looking for carolers. At that time, I was processing my papers because my wife and my son were coming [to the U.S.]. I was the first one to migrate here and I had to arrange the papers. I got recruited with some of the singers, my roommates, who happened to be choral singers too. Next thing we knew, we were invited for a wedding. Next thing we knew, we were invited for a funeral. We call that K-B-L singers—*kasal*, *binyag*, *libing*. Wedding, baptism, and funeral singers. As I've said, I think it's the ability to hold it together, and maybe planning too, but I think it all boils down to the main purpose: just to make music together. That held us together because we had the same thinking. We just love to sing.

Darleen: Do you have the same members? Has it been the same throughout?

Gelo: No, but our founding members are still here. Like I said, it's been like birth pains of establishing a group. You just have to find the right people who have the same mentality. People who come in find out that, "Oh my gosh, they're too serious about this. I am just here to enjoy." They can't handle it, so they

leave. Some of them are really serious choral musicians [and] they can't find the substance that they're looking for with this group. So, people come, people go. It's understandable, but now I think we found the right rhythm and we still exist.

Darleen: You've performed at the Hollywood Bowl, the Walt Disney Music Hall. You've performed on all these major stages. Did you envision that? Did you see that when you were first starting the group?

Gelo: Of course, a performer's dream would be to perform. Me, as a solo performer, I always dreamt of performing in a packed football stadium. That's it. I put it in the back of my mind and lo and behold, we were singing at the Dodger Stadium. I always believe if you put it out there, just keep on thinking it and it'll happen. It'll happen one way or the other. Even if you're 79, it'll happen.

Darleen: How robust is the Filipino American choral scene here in California? Here in L.A.? Or even beyond, further out in America, if you know?

Gelo: There are a lot because music is really part of the Filipino culture. It doesn't matter if you [were] born and raised in the Philippines, or born and raised here. As long as you have the Filipino roots, I think it kind of rubs off [on you] if your parents, even if they're not really "singer" singers. I think here in Los Angeles, we have, in every church, and I'm not only saying the Catholic Church, [all] the churches per se. I think you'll find a group of Filipino American singers there. Or in choir you'll find mostly Filipinos there.

Music is really part of the Filipino culture. As long as you have the Filipino roots, I think it kind of rubs off [on you].

As we went around the U.S., I had the privilege of meeting a lot of people who go to church and serve as music ministers. I think that's the back door of getting into choral music—church choirs—because most of them don't hold auditions. It's voluntary and it's just a couple of hours, mostly, a week. It doesn't really ask [that much] of you. It's just that you have to attend rehearsals and sing on Sundays and then you can go about being a nurse or some other profession. I think it's safe to say that there's a lot of Filipino Americans who are part of choral music and choral groups.

Nilo: Yes. Also, since a lot of Filipinos have migrated here and many of them are alumni of different groups in the Philippines, they would form alumni groups here. I have friends from UST [University of Santo Tomas] singers, they have formed their own group here. I have friends from the Adventist University of the Philippines, who also toured internationally. They have a group here. Wherever Filipinos go, they will take that with them and then form their own smaller group.

Gelo: And they become leaders.

Nilo: Yes, yes. That's true.

Gelo: I think that's the key. If you came from there and you were a member of a fairly disciplined group, when you come over here, you carry it over. You, in turn, become that seed. You just attract people and [they] say, "Ha, why [don't] you become our leader?" Because in the Philippines it's where you came from. When people know that you come from the UP Madrigal Singers, or the UST singers, or the AUP singers, [people say], "Oh they're so famous; let's try and put our own group here."

When people know that you come from the UP Madrigal Singers, or the UST singers, or the AUP singers, [people say], "Oh they're so famous; let's try and put our own group here."

Darleen: It gives you some clout.

Gelo: Right, it gives you some credibility.

Darleen: All of these groups, are they collaborative? Do they know of each other? Is it a close-knit community or is it more fragmented and individual groups?

Gelo: It's both, to its benefit and otherwise. Because, [in] L.A., California, people are far apart, but when we come together, boy, we make serious music and eating is part of that.

Nilo: I actually saw Kuya Gelo's group and another alumni of the Philippine Madrigal Singers, he also formed his group. His name is Melvir [Ausente]. His choir is church-based and they're part of a festival of Asian and Asian American choirs here in L.A. It was so amazing to see them together and with the other groups as well, and I think there was a group from China who flew in.

Gelo: Taiwan.

Nilo: Right. Yes. They can't always sing together because they have their own schedules, but when they get together it's an amazing thing.

Gelo: It's like you've been friends for a long time because you know where everybody came from and the close-knit feeling of being choir members. It happened to us when we were touring with the UP Madrigal Singers. Whenever we meet other choirs abroad, touring at the same time; even though we know that they're rival groups, it's like a big family. We throw rivalry out of the window and we just sing together.

Darleen: That's a uniquely choral thing, right?

Gelo: I think so. It's basically we're representing one country and we love to sing and that's all that matters.

Darleen: Yeah, that's great. That's such a unique thing in choral music. You're both here in America, you're both Philippine-born, but... would you consider yourself a Filipino artist or Filipino American artist?

Gelo: Filipino American but trained in the Philippines. I guess that gives us an edge of knowing firsthand the art form, and we have access to where it came from. Bringing it here as Filipino Americans, living here for quite some time now, you understand the climate of where you're bringing that art form. I think that's an advantage for me and Nilo, as he was talking about the American culture of being private. When it comes to music, I think people open up regardless of race, color, or creed. They're just so receptive and respectful of your art form, most especially when you're performing a song that came from your native land. With regards to Nilo's musical arrangements, that's the testament of people wanting to hear that kind of music. In the Walt Disney Concert Hall, his arrangements sung by the [Los Angeles] Master Chorale speaks volumes.

Filipino American but trained in the Philippines. I guess that gives us an edge of knowing firsthand the art form, and we have access to where it came from.

Darleen: Did you want to add anything to that Nilo?

Nilo: Yes. For me, I guess I had the privilege of getting education both from the Philippine perspective and the western perspective. That's why I guess I could merge them, hopefully well. Of course, a bigger chunk of me, like Kuya Gelo, is as well as being born and raised in the Philippines. That will always be there, it's already cemented there. That experience and also education, coupled with the American education that I got. I guess I could say I am both, both in terms of aesthetics and thinking. But of course, my heart is always 100% Filipino.

Darleen: How has being a Filipino American here impacted what you do? Your compositions, Nilo, or your performances, Gelo, versus if you had stayed in the Philippines? How has it impacted your work?

Gelo: You mean the composition itself?

Darleen: Yes.

Nilo: Well, choral music is a western art form, per se. So learning that, even in the UP College of Music in the Philippines, is also a form of learning from the west. I guess the aesthetics would be different. The standard of beauty is very culture specific. In a western point of view, in western aesthetic, singing with pure tones—what they call a Bel canto technique or singing [with] well-formed vowels, uniform vowels for each singer in a choir—that's a standard thing. It's been around for hundreds of years, that tradition.

In the Philippines, you would find indigenous groups that would have a different vocal production,

but totally gorgeous as well. So, if an English choir would sing a choral piece by Vaughan Williams or maybe Palestrina, it would sound very even and very pure and very refined. Then we have groups in the Philippines, tribes that would seem very raw and very... how would I describe it... untouched and unlearned types of vocal production, which is not wrong, but viewed [with]in a western aesthetic would sound, "Oh, no, that wouldn't fit with the Palestrina or with a William Byrd kind of piece."

Being exposed to both aesthetics, as a composer, it was like an explosion of new ideas. How do I combine them? How do I restrict each aesthetic in their own side? How do I respectfully do it? How do we combine them without disrespecting the original tradition? That for me as an artist is very important. You don't bastardize the source of your inspiration. Instead, you pay tribute to that. So that is one of the main effects [on] my composing. The respect for both and the challenge to respectfully combine them. Then the wisdom - I hope I have that. The wisdom to [know] when to keep that 110% authentic when to blend them and when not to do it.

You don't bastardize the source of your inspiration. Instead, you pay tribute to that.

Darleen: Your music, it has so distinctly, those multiple influences. You can hear it when you listen to it. For Gelo, your group... I know you don't just perform [in] Tagalog. You perform lots of different music. For both of you, I think Filipinos in general can very easily appreciate your work on an artistic level, but how do you transcend that community? How do you reach other groups, and the rest of America?

Gelo: For PCSLA, Philippine Chamber Singers, I think it's the other way. When you're performing for the Filipino community here... they're more critical of what you are performing. When you perform in the local American communities, they're more forgiving because you're performing your own music and they appreciate it. Not that I'm saying that the Filipino community doesn't appreciate what you're doing, but I guess as performers, you have to put on your game face when you're performing for the Filipino community because they know what you're supposed to be doing. For me, I'm more relaxed performing for a mixed audience, but I'm more serious when I'm performing for the Filipino community because you have to really know what you're doing, because *they* know what you're doing. They can be really critical about that.

Darleen: How do you cope with that criticism?

Gelo: Well for me, it's another opportunity to develop, to learn. But some of them are really just, you know, "Oh, you should have sung a song from the Visayan region," or "Why did you not sing this song?" and, "We were expecting it." I mean, it's not technical, but it's more [that] they know that you're Filipino performers and they expect you to sing a song that's coming from their region. Everybody knows that we have 7,100 islands in the Philippines, and they expect you to sing one song from [each of] those islands.

It's a challenge. We welcome that challenge because that's where we learn how to program our concerts, based on the audience that we get. For the most part, the audience just likes to reminisce. They would like to be brought back to the Philippines without buying a ticket to actually go to the Philippines. That's

where we get their attention when we try to program. That's one thing I learned from the UP Madrigal Singers. The programming is actually half of your performance. It's all about knowing your audience. Sometimes you have to compromise your artistic integrity to perform a karaoke piece and just bring joy to these audience[s]. That's how I program concerts and it works. Most of it, 90% [of the time], it worked.

Darleen: It's a very conscious decision then, knowing, "I'm going to perform for a Filipino audience."

Gelo: Right. I ask for more information. It may be an organization from Bohol, an organization from the Visayas region, from the Mindanao region. We have that here in L.A. alone. I think there are a lot of regional organizations here in LA alone and you have to know that. You have to know if they have a special song that's from their region. You have to commission if there's no music for that. That sort of stuff... they would know if you've done your homework. They would know and they appreciate that (if you do).

Nilo: What he said is totally true. If the audience knows or is knowledgeable about what you're performing, I guess it's more nerve wracking. It would be the same if a Latvian choir performed here in the U.S. [versus performing] in Latvia, it would be the same. They would be like, "OK, let's see what we got." I also agree that it's an opportunity to fine tune and to hone oneself.

Darleen: As your work evolves, do you feel any sort of cultural mission or cultural purpose as you compose?

There is a mission to not only make your fellow Filipino proud but to make others see how proud I am of my own culture.

Nilo: Oh, definitely. Even before commissions from international choirs came in, I wanted to represent my country well in anything that I do, whether it's composing or singing or just interaction with people. Especially when we were touring with the Madz [Philippine Madrigal Singers]. It was embedded in my mind that they would see me first as this brown-skinned person before they know my name or my culture. Conversations would be a gateway for that. I was always conscious about giving a good name to my country of birth. Of course, that translates to my work as well. I would regard every work of mine with the same regard as how I represent myself. This is not just me. This is everything about me being Filipino, being born there, being raised there, and being educated here in the U.S. There is a mission to not only make your fellow Filipino proud but to make others see how proud I am of my own culture.

Darleen: Where do you see the future of choral music and the Filipino contribution to choral music?

Nilo: Well, with the current situation that we have [the COVID-19 pandemic], I guess more and more groups are turning to virtual collaboration. Of course, everyone's hoping that things will go back to normal. We can go back to physical concerts, viewing concerts in person. If the possibility of that is still not yet possible, virtual collaborations is one way to move forward.

Darleen: Have you done any of that in the last couple of months?

Nilo: Me? Not personally, but I know groups and the Madrigal singers also did one.

Gelo: The future of Philippine choral music here in America, I think is thriving and I agree with Nilo with this present situation that we have, although it really is new territory for all performers in general and although everybody's having a hard time coping, I think it's a challenge. Me, personally, every waking day since the pandemic broke out, I think of ways to [innovate], how to get out there. Basically, yeah, we're stuck with virtual performances.

Nilo: Hopefully just for now.

Gelo: For now, for now. To come up with more [of] that "aha moment," for performers, I think this is the norm. I've gotten people commenting, because I post performances ever since the... shelter-in-place began. I put up [a Facebook] page. I vehemently beat myself [up] because other artists [were] putting up their FB page as performers. I questioned myself. Why can't I bring myself to put up an FB page? Because there's no reason for it. I get to perform out there. Now, there's a reason for an FB page because you would want to reach people. You would want them to know that you're still alive as a performer.

I think it's a good thing now because of a global reach. You're not constrained here in your community. I guess that's one way of looking at it. Even if it's virtually, you can reach an audience. (But) how to generate more authentic performances, even if it's virtual because some comment, "There's nothing like a live performance," there's nothing. Even the greatest choirs in the world, if they show some song [on] YouTube, it doesn't quite equate to performing it live. The sound quality is different, the lighting is different. How we see it on the screen as opposed to how we see it on stage. You could be watching a 100-inch screen, an orchestra or choir doing [its] work and still fall short. So, I think there's a race with performers, how to get that "aha moment" that, "Oh, we can do this," while in shelter-in-place. I think that's what gets me optimistic as a performer.

Darleen: There's a technical issue too. You have to synchronize. Especially in choral music, that's everything.

Nilo: And Zoom live concerts, I guess, won't work because of the latency. It doesn't really align very well vertically, so there is a challenge. Although there could be innovation. I'm thinking as a composer, I can compose music that would not require vertical alignment because it's possible, but then [what] about the pieces that require that? But also, if we're going to imagine a world without COVID, I guess choral music is becoming stronger and stronger and stronger in the sense that actually the choral community is very embracing of various cultures.

In symposiums, in workshops and in international gatherings of choristers that I've been to, you always feel this hunger for each of these groups from different countries. A hunger to know about your music. There's also this sense that cultural organizations are promoting diversity in the programming of university choirs and community choirs. I've heard of funding for initiatives... to feature not just dead, white composers in the programming of choirs, but to incorporate music from every culture. There was one

Caucasian American, a conductor, [at] one of the universities here in L.A. who featured all Filipino music for the whole semester. That was just, "wow," for me. I was so thankful for that. I'm pretty sure there are a lot of first-time hearers of Filipino work and that's a really good thing. In the choral world there are no racists, I guess. So, I love it.

Gelo: If I may interject with Nilo... If there came a time that [there was] an international choral competition or festival, if they knew that there's a Filipino choir in the competition or in the program, they would really step up their game because Filipino choral groups have been sowing the respect of the international choral community. We gained that status because of their hard work. They really put work into it. The enthusiasm of each choir singer, I think that's the edge. Even though these are high school students or college students—whenever they go into rehearsals—a hundred percent. Even though they haven't done their homework yet, choir practice, I'm there. So, they're really serious about their choral music and that for us, the future looks bright for Filipino choral music because of people like Nilo. He does really beautiful arrangements.

Nilo: Thank you.

Gelo: I think he has mastered the levels. Easy, intermediate, and hard.

Darleen: He challenges all the levels.

Gelo: Exactly. There's an arrangement of Nilo for every level of choir and that's fantastic.

Darleen: My last question is: What advice do you have for someone who might want to follow in your footsteps or do what you do?

Gelo: OK, I would say "lucky for you," because people before me have paved the way and I'm just continuing the paving, and it's an unending obstacle course. With regards to choral music, I think we've contributed to where it is right now. We're seeing the younger generation get into it in the Filipino American community and even in the American mainstream community. They hunger for new music, not only the classics. They look forward to new arrangements. That's why Nilo is thriving. They look forward to new compositions and they look forward to the challenge.

I think you just have to continue on, be innovative, be creative in programming. If you're a choir director, explore. Don't be safe. If you perform and the crowd doesn't like it, there [will be] an improvement next time. Most especially, don't quit. Don't quit. If it feels hard, you have to make a living. That's the number one reason why you immigrated here in the U.S. is because you want to make a good living, but if the stress gets [to] you, just remember to look back [at] why you established this choral group. It's because of the music; making music together. Enjoy it.

People before me have paved the way and I'm just continuing the paving, and it's an unending obstacle course.

Nilo: For me, I can think of three aspects. One is *looking forward*. The second one is *living in the now*. The third one is like *looking back*. Going forward for me means investing in yourself, foreseeing what could be done to achieve what you envision yourself to be in the future. What steps can you do to enhance your skill? Not just the skills. Work on yourself, work on your spirituality, work on your mental health, work on your physical health. That encompasses everything an artist should be. Music making is not just music making per se. It's what you read, what you eat, what you ingest, so careful [with] what you ingest as well. They say you are the average of the five people you spend [the most] time with. That does not just apply to people that you hang out with in person. It's like, what you read, what you see on TV. I guess it boils down to enriching yourself to become a better artist that would have something enriching to say.

It boils down to enriching yourself to become a better artist that would have something enriching to say.

The second one, living in the now. I try to celebrate every single step of my journey. I do not take for granted any accomplishment or anything that I've done. I celebrate that but I don't hold onto that as if, "Oh, this is it. I've made it." Looking to the past, like what [is created] out of sand. Acknowledging people that came before you. A lot of Filipino composers came before me and I acknowledge them for opening doors for me and for opening up my mind to their sounds, their thinking, their music. I guess that's it.

Interview with Choral Composer Nilo Alcala and Choral Director Gelo Francisco, May 25, 2020
UCLA Archival Collection: Ube Arte
File Name: Gelo and Nilo Interview Zoom Video
Length: 1 hour 15 mins
Link: https://californiarevealed.org/islandora/object/cavpp%3A209220
Description: Director of Philippine Chamber Singers Gelo Francisco and award-winning composer Nilo Alcala discuss their similar beginnings with the world-famous University of the Philippines Madrigal Singers, and their different life trajectories that led them both to pursue music careers in Los Angeles.

III. Sagayan (from Manga Pakalagian) by Composer Nilo Alcala, Performed by the Philippine Madrigal Singers, 2018
UCLA Archival Collection: Ube Arte
File Name: III. Sagayan (from Manga Pakalagian) NILO ALCALA - Philippine Madrigal Singers
Length: 8 mins, 29 secs
Link: https://californiarevealed.org/islandora/object/cavpp%3A209305
Description: Original composition III. Sagayan (from Manga Pakalagian) by Nilo Alcala, performed by the University of the Philippines Madrigal Singers.

DARLEEN PRINCIPE (Interviewer, Contributor) is Los Angeles-based multimedia journalist, mass communication researcher and journalism lecturer at California State University, Northridge. A second-generation Filipino American, her scholarly research focuses on the intersection of ethnic identity and media within the U.S. Filipino diaspora.

CHAPTER 25

Thoughts on Crab Mentality and Other Uncomfortable Truths

BY JASMINE ORPILLA

Disclaimer: I create, direct, perform and tour original theatre and music installations for a living. I also professionally collaborate with different theatre, opera and dance companies in international productions. The term covering the range of my job is "performance artist" for lack of more forgiving terms. My voice is the primary instrument in what I create and musically compose, due to the evolving journey of the voice as part of my identity. The following reads like an interview of sorts, where I ask myself intentionally loaded questions that need my urgent answers. These spontaneous thoughts were formulated to grapple with personal experiences that I have seen repeated both in the U.S. and abroad.

In "How Many Years Did We Fight the Beast Together" by Jasmine Orpilla, 2018. Live performance at REDCAT NOW Festival, LA. Photo credit: Carole Kim.

About the VOICE:

The Western world would quickly label my voice as 'classical,' 'multi-octave,' 'coloratura,' 'soprano.' Everything down to my in-breath corresponds to a Western musical notation, which is typically considered the first and only way to access so-called 'real music.' Children like me got systematically indoctrinated into this musical world without a second thought. And I ended up fluently speaking French, Italian or German in order to be deemed worthy of professional singing, as I was told this extensive education would be considered an accomplishment into adulthood.

But, no.

In reality, I can no longer sing the Ilocano lullabies the way my grandmother once taught me. It's difficult to explain, but I arrived at a point in adulthood where I realized: I don't sound like myself.

Awanen. As my grandmother would say, if she could hear me now.

What happened? I sound familiar only to the legacies of Western music, drowned in an echo-chamber of European languages, enmeshed in an operatic repertoire of painfully racist tropes. It is in that sense, my true voice, the original Pilipino voice I inherited, got permanently and irrevocably damaged.

About WHITE-ADJACENCY and UNPAID LABOR:

How often do you find yourself spending time in the elitist environments of art institutions or academia? By the time you are reading this, it may be too late. Oh, but you worked so hard to get there. Yes, you

could definitely call it work. Decades of constant emotional labor. In addition to the labor of being 'othered,' as the only Filipina-American, for example, in any given domestic or international town, institution, or business. The labor of being critiqued for my lack of desire to explain, educate, then re-explain, debate upon, or otherwise justify my Filipina presence and how it's supposed to ultimately fit into some Eurocentric narrative, complete with sterilized academic jargon and/or pleasantly familiar Western (musical) notation. It's a world where crucial details of race explicitly 'don't matter,' yet a world filled with the regular microaggressions of backhanded compliments, ("but are you mixed?") or silencing by exclusion, ("were you even born here?") or the withholding of much needed resources ("sorry, the funding is going to more relevant work on French Abstractionism"). The irony is that, not only am I supposed to labor overtime for free, I am expected to express gratitude to a Eurocentric performance world for 'letting me' uncomfortably occupy a minimal corner, a crack made into their wall from which I may peek out to see members of my family and community on the other side, some of whom remain convinced I am "lucky" to be there. I am baffled. But I am tired. I have yet to go home where it is to my own, that I owe the most explanation.

Dancing on broken glass at mother's house, from "GO HOME: Where the Heart is. Feed my Heart. Free my Hate" by Jasmine Orpilla, 2019. Live performance at Oxy Arts, L.A. Photo credit: King and Cub Media.

White-adjacency is not a symbol of beneficial success any more than skin-whitening is a symbol of universal beauty. The people who fall for its 'benefits' only get scammed and indebted along the way.

Crab Mentality, from "GO HOME: Where the Heart Is. Feed my Heart. Free my Hate" by Jasmine Orpilla, 2019. Photo credit: King and Cub Media.

On CRAB MENTALITY:

But what about personal agency? (What about it?) How well do you maintain that agency in America (versus in the Philippines), amongst hostile constructs of capitalist white supremacy? Personal agency implies that a range of choices and alternatives were at some point made transparent to the chooser. Personal agency implies uninhibited access to the truth of a given situation. But what if, say, you were raised as a child, in an environment where such choices are not a given right?

No one ever wants to ask the tough questions.

Yet if we ignore these questions, will they simply go away? Fil-Am communities here are not necessarily united as one big, happy family. From first-hand experience, it was with tearful realization for me to witness the existence of in-fighting, clashing politics and other unrelenting complications that keep us from being united when we especially need it most throughout the diaspora, during this challenging time in world history (2020). Seeing this harsh reality of behind-the-scenes conflict triggers memories

of the suppressed toxicities of family life in the patriotic military, and how the shadow of a male-dominated, top-heavy, authoritative structure smothered out all healthy forms of communication from my childhood. When orders are given to be followed, personal agency begins to diminish. On the military base, as in our household, following orders was simply called: Respect.

No dialogue. No questions asked. At one point, martial law was literally everything and everywhere. How does this relate to crab mentality?

When the pain of constant fear, confusion and chaos is sown into our psyches, we lose the ability to see each other as members of a family we can truly trust. This environment of pain eventually gets internalized. And, within, it continues to grow. This is how gossipy conversations leak out in secret. This is how sudden backstabbing to get ahead follows.

Crab mentality is the desperate need to bring your own people down in order to get ahead.

This is how families fall apart over time.

Note that the elements of socio-economic class and race politics never left this big picture, where they were instilled from the get-go. The colonizers historically sowed fear and chaos. There was mass-destruction of food sources and farming habitats in order to gain full economic control by means of the starvation of entire communities at a time.

Killing crab mentality, in "GO HOME: Where the Heart Is. Feed my Heart. Free my Hate" by Jasmine Orpilla, 2019. Live at Oxy Arts Center, LA. Photo credit: King and Cub Media.

The people's survival instincts must kick in. At its most desperate height, crab mentality takes over.

But remember how this all began, as the colonizer's original strategy to simply give the authoritative orders which would 'allow' the community to just destroy itself, while the colonizers sit back to reap the economic rewards from the top. In the ensuing fear and chaos, no one amongst our people has the answers, because under these life-and-death conditions no one dares to ask why.

Crab mentality is the desperate need to bring your own people down in order to get ahead.

But how do you kill your own need to survive? How do you kill the inner, settler-colonial mindset that claims, "I got here FIRST" so "I am in power" and now "I have authority over you." A suggestion: Look at where you're standing. Then kill any and all sense of entitlement of being positioned anywhere near the colonizer. Depending on how entangled one's identity is with said colonizer's status quo, killing off that entitlement is tantamount to identity-suicide. If the language here sounds violent, it's because it always has been: every day the American Dream attempts to get built on stolen land.

On HISTORY and CONSUMERISM:

How do multiple generations of Fil-Ams own their living history as both American and Filipina/o/x? But wait- what is that dual intersecting history, when the majority of both their historical archives are mis-documented through a highly biased white-gaze, which is either anthropologically cold in its Eurocentric eugenics, or overly romanticized to the point of feel-good, Disney parody? What is that history, when specific cultural "artifacts," instruments, clothing, tattoos and even once carefully guarded traditional practices get objectified as one would arrange the souvenirs on sale at a gift shop for tourists? Our cultures are not for consumption, yet they often get sold as such for the sake of accessible 'visibility.' Don't get me started on American view of popular Filipino foods. European countries, upon mention, get the privilege of being equated to their sophisticated renaissance movements of art, history and science. So, to speak in analogy, I feel no need to 'bait' people into educating themselves on Fil-Am culture via an enticing storefront of ie. food, and I'm not working to 'feed' convenient ways for non-Filipinos to score cultural understanding points via their instant, un-invested consumption of it. We have way too rich a cultural heritage for that. We deserve better than to be binged upon in the middle of the night. So to speak.

Feeding the audience vanilla cake, in "How Many Years Did We Fight the Beast Together" by Jasmine Orpilla, 2018. Live at REDCAT NOW Festival. Photo credit: Carole Kim.

Consumptive white-framing continues to fool people into believing in the validity of the popular Insta-values it imposes. It says, What is sacred anymore, anyway? What is a private practice when it could now be imported, reproduced on full public display, center stage, in "costumes" and full makeup?

White frames installation in "GO HOME: Where the Heart Is. Feed my Heart. Free my Hate" by Jasmine Orpilla, 2019. Live performance at Oxy Arts Center, LA. Photo credit: King and Cub Media.

On the shared GAZE:

So, now we're doing a performance. OK. A few questions-

Who gets to stand center-stage? Where do the cisnormative, white, male, patriarchal-Christian-based ideals hide? In plain sight, within this theatrical conceit?

What are the implied positions of power and privilege, then, in the visual narrative?

Who gets to watch from the audience and how accessible is it?

What (historical) details are being conveniently omitted and is the audience supposed to know that?

I'm not just talking about Maria Clara, here. I mean any

staged performance, proscenium or not, magnifies the identity politics of the performers' community, with the audience as accountable witnesses at hand. There is little to no separation between art and politics once that picture is stamped into creation for public sharing. Not to be frank but- is your gaze manipulated by the colonizers' gaze? Or maybe just "a little" complicit? The proscenium construct creates division only where you place it. And I'm going to leave this one for last: What is the difference between art and propaganda?

Watching my back, in " GO HOME: Where the Heart Is. Feed my Heart. Free my Hate" by Jasmine Orpilla, 2019. With Lara Elaine, Marlo Campos, Brian Ortal. Live at Oxy Arts Center, L.A. Photo credit: King and Cub Media.

What I can do is recall the aspects of crab mentality. Trust vs. Control. Maybe it becomes propaganda when the manipulation of the collective gaze is prioritized over the access of meaning and the open interpretation of the work itself. Maybe it becomes art when priority is given to the audience's own agency to inquire into the collective experience, with no obligation needed to comply with a singular agenda.

In the Balikbayan Box scene from "The Life and Death of a Voice" by Jasmine Orpilla, 2010. Live performance at Boston Court, Pasadena. Photo credit: Whitestrobe Photography.

On IDENTITY:

The green cards. The visas. The census. The DMV. The surveys. The application forms. The insistence of boxes to check off almost makes you get used to them.

But there is no box. There is absolutely no singular, monolithic identity that gives justice to the richness of our diaspora. So you can go ahead and free yourself from the influence of any white-academia-based, socio-economic (capitalist) requirement that seeks to classify you and reduce your richness, into any one box. I personally do not know a single Fil-Am who can fit into just one box. And I'm thrilled about that!

There is simply no cut-and-paste comparison between your Fil-Am experience and mine, nor any other's for that matter. That difference in detail is what forms the beautiful diversity at the heart of our many communities. There are that many stories to share with each other. There are that many stories that need to be seen and heard. I sincerely hope we will come to arrive at a place where we will all have the opportunity to listen to the diversity of each and every one, with a sense of pride and love.

On ADVICE:

Gathering home in my hands, from "GO HOME" by Jasmine Orpilla, 2019. Photo credit: King & Cub Media.

I wish I had guaranteed advice to give, but during this unprecedentedly precarious time in history I can only offer up the truth of my vulnerability. Because with it, I can recognize that all across the diaspora, we seem to share the interconnected traces of the same wounds. Healing, much like mourning, is a slow, non-linear process, felt across generations. Similar to the dedication of a lifelong student to the traditional Filipino arts, both mourning and healing require a commitment to patience, regular care, and attention to details which may grow more or less fragile over time. Every day, a little healing in the ebb and flow of danced ocean waves. Every day, a breath in my own rhythm and time. Every day, the remembered peace of a lullaby from my grandmother's voice to mine.

FINAL THOUGHTS and CONSIDERATIONS:

Black and Indigenous communities in the U.S. face erasure at our hands wherever we fail to call out our own privilege. Please refrain from buying (yes, buying) into the white saviorism that reduces Pilipino culture to a trending brand, while conflating community service with a form of attention-seeking, helmed by egoic, online marketing agendas.

Black Lives STILL Matter.

There is no temporary bandwagon to jump on. Rather there may be long-overdue conversations about racial prejudice to initiate with family and much needed accountability to maintain, if we are to move forward as Fil-Am performers with integrity towards our culture.

Also, as I write this in 2020, chances are you hold a connection to one or more of the many Indigenous and/or Filipina/o/x communities stemming from the Philippines and reaching throughout the diaspora that need support right now.

At this time, there are many grassroots organizations, the members of whom risk their lives just to be heard, whose voices are still urgently fighting for justice in the name of Indigenous lives and rights in the Philippines. Please take the time to inquire and listen deeply to what they need. If at all possible, take conscious action in support of their needs, for the sake of their lives and the survival of their communities.

JASMINE ORPILLA is an Ilocana/x-American, performance artist and composer of experimental theatrical sound installations, in which she activates her living traditional practices of music, dance and family rituals within the contemporary, yet ever-eroding frame of her own 1st-generation schism from both Imperialist history and the U.S. military culture of her childhood. An award-winning, international performer who takes space with renown art, theatre and opera directors on stages worldwide, her voice continues to disrupt the status-quo institutions of genre, gender- and racial- stereotypes she encounters in those spaces today.

CHAPTER 26

The Filipino People's Far West Convention, 1970s to 1980s: Politics of the Filipino American Identity Movement

BY FLORANTE PETER IBANEZ

Profits Enslaved the World

While still across the ocean
I heard of the U.S.A.
So thrilled by wild imaginations,
I left through Manila Bay.
Then on my way I thought and wondered
Alone what would the future be?
I gambled parental care and love
In search for human liberty.

But beautiful bright pictures
Were just half of the whole story...
Reflections of great wealth and power
In the land of slavery.

Minorities in shanty towns, slums...
Disgraceful spots for all to see
In the enviable Garden of Eden,
Land of affluence and poverty.

Since then I was a hungry stray dog,
Too busy to keep myself alive...
It seems equality and freedom
Will never be where billionaires thrive.

The lust for power causes oppression
To rob the poor in senseless greed;
The wealthy few's excessive profits
Tend to enslave the world in need.

By Philip Vera Cruz, 1974 (set to music by Chris Bautista)

The Filipino American identity movement on the West Coast began in the late 1960s, along with the Asian American, Chicano, Native American, and Black Power movements of that era. A particular community phenomenon called the Far West Convention (FWC) was to be a lasting influence for networking, planning, and organizing the Filipino American community from the 1970s through the 1980s. Usually held on Labor Day weekend, the FWC effectively became the annual reunion for community activists and an entry point for future activists. Due to its broad encompassing nature, FWC also became a battleground for community politics in the struggle to encourage a progressive community agenda. This essay will attempt to present the politics of the FWC from my perspective as an early participant and later as an FWC organizer.

FWC effectively became the annual reunion for community activists and an entry point for future activists.

In the late 1960s and early 1970s, an American-born and immigrant population grew on the West Coast as young Filipinos who graduated from high school and entered college faced the prospect of the Vietnam War draft and the influence of anti-war and peace movements sweeping the United States. At the same time, Filipino Americans were adopted as part of the Pan Asian American movement but usually felt that their concerns were considered as an afterthought behind Japanese American and Chinese American issues. In some cases, Filipinos joined with Mexican Americans as in the case of the first Filipino American Experience class taught at San Diego State University by Filipina-American, Roselyn Estepa Ibanez, under the Mexican American Studies Program.

Perhaps the most prominent partnership was the United Farm Workers Union, which joined together Filipino and Mexican laborers and organizers. In 1964, Larry Dulay Itliong, Philip Vera Cruz, and Pete Velasco, organizers of the Agricultural Workers Organizing Committee (AWOC), led the first grape strike in Delano, California. Cesar Chavez' National Farm Workers' Association (NFW) soon joined the strike. Later, AWOC and the NFW joined forces to become the United Farm Workers, with Chavez as president and Itliong as vice president (Salomon 1994).

Throughout the West Coast, young Filipino Americans from ages 15 to 35 years old began to question their role and history in the United States and the role of the United States in the Philippines. In Los Angeles in 1970, Search to Involve Pilipino Americans (SIPA) recruited Filipino American teens and young adults to a "weekend identity retreat" led by members of the Filipino Christian Church and sponsored by the Los Angeles Human Relations Commission (Soriano-Hewitt 1990). As a participant of that first SIPA identity retreat, I became aware of the role of U.S. influence in the Philippines starting with the Philippine American War and the importation of young Filipino men as contract laborers to build the agricultural industries of Hawai'i and the West Coast in the 1920s and 1930s as replacements for the excluded Chinese and Japanese laborers who came before them. In lieu of formal Filipino American and Philippine history classes, the community shouldered its own self-education through seminars, workshops, and study groups. In the thirst for knowledge about the U.S. colonization of the Philippines following the Spanish-American War and Philippine-American War, we studied to understand imperialism and new terminologies. Reading nationalist books from the Philippines by authors like Renato Constantino and Amado Guerrero encouraged more study, especially looking into liberation struggles of Third World countries and Vietnam.

As Third World people and people of color in the United States, Filipinos joined their voices in calling for social justice and equality.

In this context, Filipino Americans in 1971 called for the community to gather in Seattle, Washington for what would be the first Young Filipino People's Far West Convention (FWC) with the theme "A Quest for Emergence." This first FWC was sponsored by the Filipino Youth Activities, Inc. (FYA) of Seattle under the leadership of Fred and Dorothy Cordova and held at Seattle University (Filipino Youth Activities of Seattle Drill Team 2020). It was viewed by many politically as an "Identity/Youth" conference with an opportunity to network and socialize with other West Coast Filipino students and community leaders involved with the emerging social service agencies. Filipinos from the United Farm Workers (UFW) and Kalayaan Collective from San Francisco as well as two delegates from Hawai'i attended. I had the honor to meet Philip Vera Cruz for the first time and found myself speaking on a panel with Larry Itliong from the UFW and a few other selected Convention delegates. The Cordovas graciously offered their yard for our three-person L.A. SIPA delegation to set up our tent and camp out because we were poor students from Los Angeles paid for our gas for the road trip by passing the hat at our last SIPA meeting. Despite these challenges, the Convention gave delegates the opportunity to meet, share, and ponder our collective Filipino American experience. Since the FWC was not a formal organization, resolutions passed during the closing session were offered in spirit for local organizers to try to implement wherever applicable and to express the collective deliberations of the various workshops attended by the delegates. Fred Cordova, Jr. proposed the controversial concept of a "Super-Filipino" identity, but it was challenged by the Kalayaan Collective delegation from San Francisco who noted that it was a divisive label for Third World peoples. Perhaps the most concrete outcome of the first FWC was a resolution to establish a Filipino Information and Referral Center (FIRC) with a plan to seek government funding. Unfortunately, this was proposed during a period of shrinking government-funded social service programs that effectively pitted minority groups against each other for limited funds.

In lieu of formal Filipino American and Philippine history classes, the community shouldered its own self-education.

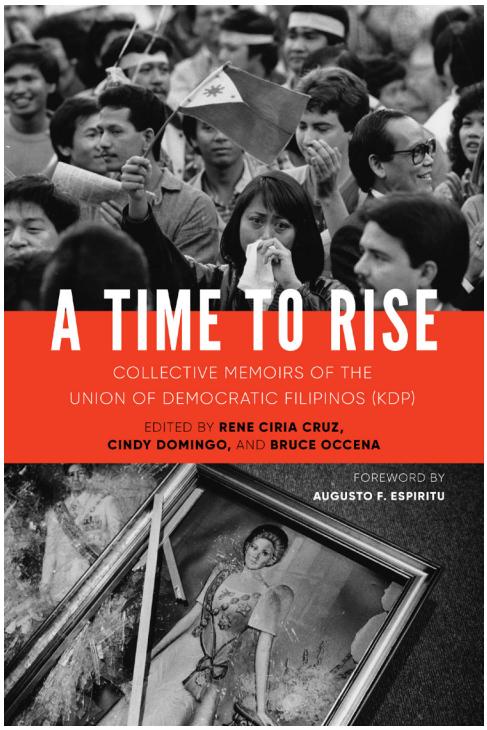
When President Marcos declared Martial Law in the Philippines on September 21, 1972, many U.S. community activists became shockingly aware of the economic and political injustices facing the Pilipino[1] people. In 1973, the renamed Far West Filipino Convention moved to the San Jose Convention Center with the theme of "Itulong Ang Pakikibaka," coinciding with exposure of the so-called "Marcos Black List" of Filipino American community activists. Many of us were pre-occupied with the conditions of Filipinos

1 Filipino and Pilipino are used in this article based on how the respective authors used the spelling. I personally also tend to use both spellings interchangeably. The Struggle to "P" or not to "P" as Uncle Royal Morales (community activist) was so fond of stating came about from the Pilipino Identity movement's desire to identify itself as a progressive movement (similar to the shift from Mexican Americans to Chicano and Oriental Americans to Asian Americans). It also recognized the lack of "F" in the Pilipino language and was thereby a rejection of the English imposed instruction in the Philippines during the American colonization following the Philippine-American War. There is also the argument that Pilipino is the proper spelling when referring to Philippine nationals or those in the Philippines as opposed to Filipinos in America. As an early compromise, some organizations adopted within their name "Philippine- American" which has since been neglected in favor of "Pilipino American" especially among student groups. Scholars and Academics tend to favor Filipino American, but in my opinion both are correct.

in America who faced racism and discrimination. I was surprised to see my name on the "Black List" even though I was born in the U.S and had never been to the Philippines.

Also new to the political landscape was the formation of the *Katipunan ng mga Demokratikong Pilipino* (KDP) or Union of Democratic Filipinos in July 1973. Progressive activists of the Filipino community who formed the KDP were influenced by examples of other Third World organizations in America such as the Brown Berets, the Black Panthers, and the Young Lords. This new organization was national in scope and would prove to have a lasting impact not only on future FWC's but also on the collective Filipino American community. These groups represented left wing ideologies, calling for social change in America and supporting the National Democratic Front (NDF) and the New People's Army (NPA) against the Marcos dictatorship.

I was surprised to see my name on the "Black List."



Book cover of *A Time to Rise* about the KDP. The articles were personal life experiences written by U.S. activists who organized and struggled in the 1970s-1980s against the Marcos Dictatorship and for social justice issues in the Filipino American communities, including immigrant rights, racism, labor, student affirmative action, and LGBT rights. Image courtesy of Florante Peter Ibanez.

UCLA became the site for the 1974 "Pilipino People's Far West Convention" (PPFWC), formerly FWC, and was themed "SULONG – Forward/Onward." As an active part of the Planning/Coordinating Committee and Publicity/ Documentation, I represented the UC Irvine Kababayan Student Organization. In addition to the previously familiar workshops on Youth Organizing, Women, Art & Culture, Education and Student Organizing, and Funding, new workshops included the Elderly, the Military, Religion, Sexism, Immigration, Labor Organizing, and the New Society (Philippines Martial Law). This broadening of themes encouraged more participation from our local community and about six hundred and fifty delegates registered, making 1974 the largest gathering of FWC ever. UCLA's Royce Hall became a showplace of West Coast Filipino American contemporary and cultural entertainment. There were many pleasing memories of that UCLA FWC: The following week I married Roselyn Estepa whom I met at the 1973 San Jose FWC.

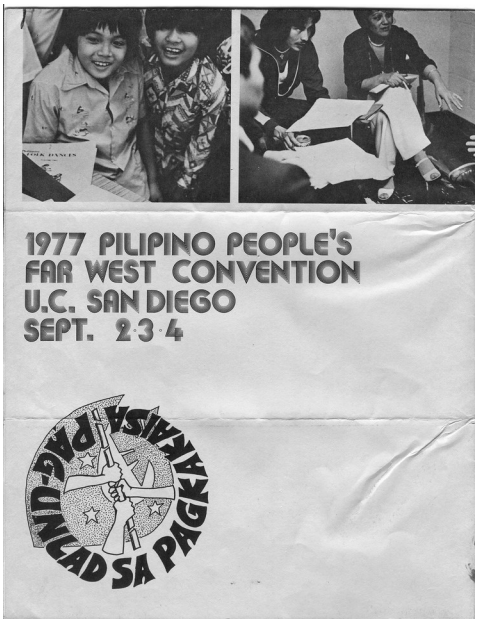
"Serve the People – Paglingkuran ang Sambayanan" was the PPFWC themed event that was hosted at the University of California Berkeley in 1975. KDP took an active and positive role in planning, fundraising, conducting outreach, and inviting diverse delegations from the West Coast in addition to the traditional college student participants. The two main working resolutions that came out of the 1975 meeting were the formation of the Pilipino Task Force on Education (ETF) to look into the portrayal of Filipinos in school textbooks and the West Coast Confederation of Pilipino Students (WCCPS), which took up issues of Affirmative Action, Ethnic Studies, and Student Organizing.

A new highlight was educational cultural drama productions with music that took inspiration from the political Teatro Campesino and San Francisco Mime Troupe. The 1975 delegates witnessed the revival

of *Isuda Ti Imuna – They Who Were First*, the story of the early Filipino Farmworkers of the 1930s based on the novel, *America is in the Heart* written by Carlos Bulosan and directed by KDP member Ermena Vinluan. Later, *Isuda Ti Imuna* toured through Los Angeles, San Diego, and Fresno in 1977. It is widely believed that these FWC musicals were the forerunners to the present Pilipino Cultural Nights (PCN) that are enjoyed annually at many university and college campuses on the West Coast (Gonzalves 2002).

FWC musicals were the forerunners to the present Pilipino Cultural Nights (PCN).

The 1976 PPFWC held at the University of Washington took up some of the local community issues such as organizing the seasonal Alaska Cannery Workers (predominantly Pilipinos) and defending the continued workshop on Martial Law. Some attendees felt strongly that the issues concerning the Philippines should not be discussed and that concerns should be focused on issues facing Filipinos in America. In 1977, the PPFWC moved to UCSD, where I served as the Convention Chairperson. A broad planning committee that included active and retired military members, social service organizations, educators, nurses, and youth put together another exceptional FWC that opened with the film, *Fall of the I-Hotel*. As a housing facility for low income tenants and elderly, the International Hotel, located in San Francisco's Chinatown, had lost its struggle. The tenants who were mostly elderly Filipino men were evicted. Many diverse Bay Area organizations and individuals came to defend the International Hotel, and local community activists stood their ground as the San Francisco Police on horseback forced their way through a human barricade ten layers deep with arms locked together. The FWC cultural play that year was entitled "Tagatupad" and concerned senior housing.



Informational poster/registration form for the 1977 Pilipino People's Far West Convention (FWC) held at UCSD, which featured a rough film cut from the Fall of the I-Hotel and a speaker from the Narcisco-Perez vs. FBI multiple murders case at the Veterans Hospital in Ann Arbor. Mich. Photo courtesy of Florante Peter Ibanez.

In 1978 "Magkaisa! Unite and Fight For Our Rights" brought the Convention back to UCLA. That year's musical, *Sakada*, presented the plight of sugar workers in the Philippines. For the 1979 FPFWC in Sacramento, *Visions of a War Bride* engaged delegates with its story based on the second wave of immigrants who served in the U.S. armed forces during World War II and started families in America. In *Warbride,* I saw my own family's story - my father, a Navy man, married my mother who, as a young girl of just eighteen, settled with him in Los Angeles. A new organization came from that convention called the National Filipino Immigrant Rights Organization or NFIRO.

The 1980 FPFWC with the theme of "70's Decade of Awakening, 80's Decade of Action" was held in San Francisco. This convention dealt with the issue of immigrant rights of not only the San Francisco Filipino community, but of Filipino communities all over the U.S. The cultural night featured *Huwad na Pangarap: A One-Act Drama with Music* that depicted how "confronted by the hardships of reality in this country,

the immigrant grapples with the need to resolve the gap between his aspirations and the conditions he faces as a worker in America" (Filipino People's Far West Convention Program 1980).

In Seattle, Washington, the 1981 FPFWC theme "Build a Progressive and Active Filipino Community – Our Link with the Past, Our Hope for the Future" was celebrated with sadness. Two young community KDP activists, Silme Domingo and Gene Viernes, along with Union Officers of the International Longshoremen and Warehouse Union (ILWU) Local 37 were murdered in their Union Hall in downtown Seattle on June 1, 1981. It was later proven that the gunman had links to the Marcos Dictatorship. The assassination was an attempt to silence the growing international trade union ties being developed with unions in the Philippines. One month before they were murdered, Silme and Gene had successfully passed a resolution calling for labor delegations to conduct investigations in the Philippines. Dedicated to their memory, the theatre production *Tagpaglikha* focused on workers, capturing the Filipino working class experiences and their labor contributions in various American workplaces (Filipino People's Far West Convention Program 1981).

The "Visions of a War Bride" 1979 production of the KDP's Sining Bayan performed in San Diego, CA, depicting the challenges following WWII of building a Filipino American community in the U.S. and raising families to assimilate into the "American Dream." Photo courtesy of Florante Peter Ibanez.

In 1982, the FPFWC moved to Cal State University, Los Angeles and convened for the last time. The general plenary sessions responded to pressing issues with panels on U.S. Immigration Policy, the U.S.-Philippines Extradition Treaty and U.S. Bases Agreement, and Nuclear Disarmament. Workshops on broader issues that affected communities of color and recent immigrants included minority student access to education, abortion rights, and the U.S. government in El Salvador. I'm not sure how the decision was made that this would be the last FWC, and in interviewing some of the local organizers of the 1982 FWC in Los Angeles, they all seemed to draw a blank. The KDP may have been affected by a shift as some activists decided to focus more on the Philippine struggle, others moved to other broader American left organizations such as the Line of March and United States Anti-Imperialist League (USAIL), and still others focused on raising families and careers. For whatever personal reasons, people discontinued working on the FWC. However, the FWC legacy is still found in community organizations, on college campuses, and in our current community leaders, many of whom were FWC delegates. I close with a quote from an email by Judge Casimiro Tolentino dated November 26, 2003:

The Los Angeles Delegation with KDP members stops to pose for a photo opportunity during the 1981 Seattle FWC. Photo courtesy of Florante Peter Ibanez.

Except for the first Far West Convention and the last one I attended most of the FWC. I was on organizing committees (for the UCLA 1974 and Sacramento 1979). I was on several panels for various FWC, but on the labor/ employment panels with Silme Domingo and Gene Viernes from 1977-1980.

For me, the FWC [had] a tremendous impact on my own consciousness as a Filipino in America, for my appreciation of our history, and the context of where Filipinos interacted with people of color. We were not an isolated entity, but part of a larger struggle for empowerment, and to control our destiny as a people in America. FWC forced you to look not only inside (history, culture, heritage, arts), but also outside (black consciousness, La Raza, feminist, racism) and how they impacted on each other. Personally, it allowed me to share my own thoughts and direction as to where I believed our community should be heading with respect to civil rights, Farmworkers rights, labor/employment rights.

It allowed other Filipino students to get to know other Filipino students, and share each other's stories. I know many couples who would have not met because of the FWC. It allowed me to network with students from San Diego, to Stockton, to SF, to Seattle, and Hawai'i… we were all struggling with developing Filipino history classes, helping the Pinoy farmworkers, writing our own history, developing media to disseminate the same. The network continued through our adult lives--providing continuing impetus for community organizing and new projects. We became [Board] members of non-profits, founded new grassroots organizations (Visual Communications, Legal Center, LEAP, professional organizations), and continued to organize conferences/ seminars/ teach-ins on community issues such as Filipino veterans, language rights, employment rights, and civil rights.

Closing Plenary of the 1981 Far West Convention (FWC) held in Seattle, WA with the Los Angeles Delegation volunteering to host the 1982 FWC. The Seattle FWC was held in honor of the June 1, 1981 murders of ILWU Local 37 officers, Silme Domingo and Gene Viernes. Photo courtesy of Florante Peter Ibanez.

Co-editors (center-right) Cindy Domingo and Rene Ciria-Cruz autographing *A Time to Rise* at the 2018 Association of Asian American Studies Conference - book exhibit table of the University of Washington Press with (left) Barbra Ramos, Publications staff of the UCLA Asian American Studies Center. Photo courtesy of Florante Peter Ibanez.

The FWC legacy is still found in community organizations, on college campuses, and in our current community leaders, many of whom were FWC delegates.

Timeline
by Florante Peter Ibanez

1971 Young Filipino People's Far West Convention Quest For Emergence Seattle University, WA Sponsored by Filipino Youth Activities, Inc. (FYA) Fred & Dorothy Cordova

1972 Filipino People's Far West Convention Lakas Ng Pagkakaisa – Univ. of the Pacific FIRC – Filipino Information & Power Thru Unity Stockton, CA Referral Center Martial Law Declared in the Philippines by Marcos. Union of Democratic Filipinos (KDP) formed.

1973 Far West Filipino Convention Itulong Ang Pakikibaka San Jose, CA (met Rose Estepa – my spouse). Los Angeles FWC Mini Conference Bukang Liwayway Los Angeles, CA in preparation for UCLA

1974 Pilipino People's Far West Convention Sulong – Onward/Forward UCLA Anti-Martial Law Resolution (KDP) Broader Topics Introduced

1975 PPFWC Serve the People – Paglingkuran ang Sambayanan UC Berkeley West Coast Confederation of Pilipino Students (WCCPS) Pilipino Task Force on Education (ETF) Conference of West Coast Confederation of Pilipino Students UC Davis

1976 PPFWC Unite the People – Pag-isahin ang Sambayanan Univ. of Washington Seattle, WA Fall of the International Hotel Struggle, San Francisco; Narciso and Perez Case in Ann Arbor, MI. California Tour of "Isuda Ti Immuna" (They Who Were First)

1977 PPFWC Pag-Unlad Sa Pagkakaisa – Progress thru Unity UCSD "Tagatupad" – Drama on Sr. Housing

1978 FPFWC Magkaisa! Unite and Fight For Our Rights UCLA "Sakada" – Drama on Sugar Workers. Dr. Alona Case in Ventura, CA.

1979 FPFWC Bumangon At Magkaisang Kumilos – Sacramento, CA, NFIRO - National Filipino Rise to the Call for Action Immigrants Rights Organization

1980 FPFWC 70's Decade of Awakening, 80's Decade of Action San Francisco, CA

1981 FPFWC Build a Progressive & Active Filipino Community Seattle, WA Honoring the lives of Silme Domingo and Gene Viernes – ILWU Officers

1982 FPFWC Respond to the Issues of the Day, CSULA

I-Hotel Speaks
UCLA Archival Collection: Ube Arte
File Name: I-Hotel Speaks, Chris Fujimoto
Length: 13 mins, 33 seconds
Link: https://californiarevealed.org/islandora/object/cavpp%3A209283
Description: I-Hotel Speaks presents "Legacy: The Photographs of Chris Fujimoto". This Manilatown Heritage Foundation slideshow features the I-Hotel Eviction era photographs of Chris Fujimoto, the kulintang music of Kultura Kapwa and the KulJazz arrangements by Caroline Cabading of The Autonomous Region.

R.Bong Vergara Speaks about the Movement for Pilipino Studies, 2004-02-28
UCLA Archival Collection: AFAMILA
File Name: Teach-In on Pilipino Studies at UCLA
Time Code: Tape 2: 00:53:20 to end, continues on Tape 3: 0:00:00-0:09:00
Length: 20 minutes total across two tapes
Link: https://californiarevealed.org/islandora/object/cavpp%3A17861
Description: R. Bong Vergara traces the history of the California Coalition for Pilipino Studies (CCPS) movement from the 1960s through 1990s, linking the UCLA push for Pilipino studies to a larger diasporic movement. Co-Sponsored by Pilipino Alumni Association, UCLA Center for Southeast Asian Studies, UCLA Samahang Pilipino Student Organization, 2004.

Works Cited

Filipino Youth Activities of Seattle (FYA) Drill Team. 2020. Facebook. Accessed July 26, 2020. https://www.facebook.com/FYA-Drill-Team-134245983264202/

Filipino People's Far West Convention. 1980. "Filipino People's Far West Convention Program." San Francisco, CA.

Filipino People's Far West Convention. 1981. "Filipino People's Far West Convention Program." Seattle, WA.

Gonzalvez, Theodore S. 2002. "… More Than a Band: Making Music in Filipino America." Panel Presentation at the Filipino American National Historical Society (FANHS) 9th National Conference, Loyola Marymount University, July 27, 2002.

Salomon, Larry. 1994. "Filipinos Build a Movement for Justice in the Asparagus Fields." *Third Force* (September/October): 30-31.

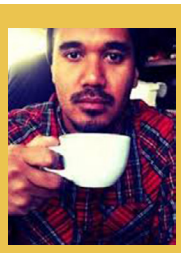
Soriano-Hewitt, Ester. 1990. "The Bayanihan Spirit: The Search to Involve Pilipino Americans." *Gidra: The Monthly of the Asian American Experience*, January 1, 1990 (20th Anniversary Issue). Accessed July 26, 2020. https://voices.revealdigital.org/?a=d&d=GIDRA19900101-01.2.1&e=-------en-20--1--txt-txIN----------1

FLORANTE PETER IBANEZ (Contributor) recently retired from his position as the Manager of Library Computer Services at Loyola Law School and also an adjunct professor at Loyola Marymount University. He continues to teach Asian Pacific American History at Pasadena City College. He received his MLIS and MA in Asian American Studies from UCLA in 2006 and was a past president of Asian/Pacific American Librarians Association (APALA) from 2010-2011. He also served on the Joint Conference of Librarians of Color (JCLC 2012) Steering Committee. He was recently appointed by Gov. Jerry Brown to the California Library Services Board. Florante has been married to Rose Estepa Ibanez for 40 years and together co-authored their book "Filipinos in Carson and the South Bay". He has also served on the boards of SIPA, FilAm ARTS, and the Filipino American Library. They have two daughters Gabriela and Mikaela and two grandsons, Cleto and Liam as well as their son-in-law Hoan Vinh Nguyenphuoc.

CHAPTER 27

An Interview with Bambu DePistola: Rapper and Political Activist

INTERVIEW BY DR. RODERICK LABRADOR
WITH MARY TALUSAN AND ELEANOR LIPAT-CHESLER June 15, 2020



BAMBU DEPISTOLA (Interviewee) is a father, Emcee and community organizer. Raised all over the city of Los Angeles, as he navigated through a turbulent youth, Bambu turned around the destructive energy that surrounded him and poured it into making music. Bambu has been lauded by his fans and contemporaries for his lyrical storytelling abilities and his prolific writing. Whether fictional or autobiographical, his vividly-detailed narratives are characterized by an honesty that is equal parts brutal, thought-provoking and liberating. He utilizes his music as a tool for a larger goal - to reach and support youth who face similar issues that he did, and move them to question what goes on in the world with the eventual goal of organizing and activism. He is the President of the hip hop music label, Beatrock Music.

Note: This interview transcript has been edited for length and clarity.

Eleanor: All right we're on. Before we begin I was just wondering if you have questions about our project, to get a sense of what it is before we jump in.

Bambu: I had run across Ube Arte and some of the stuff that you're working on earlier, so I'm somewhat familiar, yeah. I'm excited about sitting down and talking.

Mary: We're hoping it's that first stop for students and community members who always wished that there was some kind of document where they could go if they're trying to do research to understand the history of Filipino American performance. It's the thing I wish I had when I started off doing research into Filipino American performance, so we're excited to do this. Hopefully it's really accessible… It's something we'd like to do as artists and scholars.

Bambu: And it's UCLA.

Mary: Yeah it is.

Bambu: I never went to college. I ain't graduate from high school, but I always feel like I went to UCLA, 'cause all my friends organized out of UCLA. Most of the mobilizations happened out of UCLA. I think I got into a couple of fights at UCLA. I always felt like I was very connected to the UCLA community.

Eleanor: One more note is that this e-book project is linked to some archival materials [for] which we have a lot of recordings from 2003 to 2004. We sent student camera crews around L.A. to try to docu-

ment as many Filipino American events as possible. From that time period we have quite a few of your performances, on the UCLA campus and at the Filipino Veterans Day Parade on the streets of Historic Filipinotown, and of course at FPAC. So we have a nice snapshot of you in that time.

Bambu: That's awesome. I remember doing projects with the program and everything.

Mary: Before we get started with the questions, Professor Rod do you want to introduce yourself so when people are watching this they will get a sense of who you are?

Rod: I'm a Bambu fan boy. I wear all of his gear. My name is Rod Labrador. I'm a professor at the University of Hawai'i at Mānoa in the Ethnic Studies department. I'm a graduate of the UCLA Department of Anthropology. Go Bruins! I actually grew up in San Diego, not too far from there. I only spent a limited amount of time there to do my doctoral work and then I came back to Hawai'i. Bam, since Eleanor asked you about 2003, maybe that's a good starting point. If you think back to 2003 and 2004, what were you doing then?

Bambu: So in 2001, I was still in the military. I was living in North Park and I would drive between San Diego and my home in Los Angeles, and on those two hour treks over the weekend, I had a tape recorder and I would write what would become *Self Entitled.* I got beats from different friends who were making beats while I was away in the military… and all my friends who were doing hip hop just progressed, they got access to all this technology and making beats became super accessible and making music was accessible, recording became accessible. I came back from the military (I joined in '96) and I went to Okinawa. I spent a lot of time in Okinawa, I went to Yemen, I went to East Timor. I just did a lot of traveling and wasn't able to go home. By the time I got home, so much technology had been introduced that recording became easy. Anyway, driving between L.A. and San Diego, I ended up writing an album called *Self Entitled*, which essentially was just a collection of songs, trying to figure out my voice.

I was really heavily involved in African religion studies, specifically from the Yoruba people in Nigeria. Because I was in a relationship with a woman who practiced then, I lived with her family because I was homeless. Before I joined the military, she took me in, high school sweetheart stuff. So you can hear in *Self Entitled* that I'm trying to figure everything out. And you know it accidentally kind of became a thing in L.A. People started to invite me to Filipino cultural events to perform.

You can hear in *Self Entitled* that I'm trying to figure everything out.

Rod: So do you think it started to pop off with the Filipinos because it was resonating with folks?

Bambu: While I was gone, there was also this small hip hop community that had been building. There was a brother named Kiwi, who had been organizing, just killing it. Performance-wise, he'd been in the scene for a long time, but he was really starting to bubble and make moves. He was tying a lot of his early organizing work in with his music, and using his music as a rallying cry or as an organizing tool. I knew

nothing of that. I just knew he was a rapper, so from one MC to another MC, he was immediately competition. When people were bringing his name up they'd say, "Hey you sound like that guy Kiwi," because I was rapping what people would consider conscious stuff, social, political, just challenging the status quo-type music. But it wasn't connected to anything. I wasn't organizing anything. I was literally in the military. I was ingesting all the things that were happening pre-war, moving into the war, and I was just spewing that back out from what I saw was wrong. But there was no substance [or] meaning. I wasn't organizing. I wasn't taking the art and putting theory into practice. So anyway, there's this guy named Kiwi poppin' off, and there were groups like me, Numerous Cat. Then the DJ scene was bubbling and folks were throwing events.

You know, in the '70s the National Democratic Front had dissolved. All the folks who had come over from the Marcos era, they had dissolved. So there was this new need for the young Filipino youth to find something. Bayan USA had just been introduced to Los Angeles. My mentor Joe Navidad was tasked with carrying that flag, and so we all fell under that, and eventually started organizing under that banner. So I come in and I'm doing these shows, and Kiwi had just left to go to San Francisco. He'd fallen in love and met somebody and started organizing in San Francisco. There was a huge gap in LA, where we had Kiwi, who was the resident rapper/organizer. And here's Bambu - he's not an organizer but he is kind of on the same path. I think young organizers at the time felt, "we can organize him." But I wasn't trying to do that shit. I was like, fuck all that. I'm from where I'm from, and this is what I rap about. I'm not trying to actually be an activist, I just want to rap about conscious shit, you know?

Fast forward, eventually me and Kiwi meet and decide we're going to go on tour together as the Native Guns, called the Native Guns Tour. We started by closing the show with a song we did together. By the end of the tour we were doing our entire set together. Just naturally, what came to fruition was the Native Guns. That's kind of where it goes - from just Bambu rapping *Self Entitled* to now, on my trajectory of change. Before, what was there in terms of Filipino American hip hop for Asian Americans? We knew about Masta Plann. They didn't get big in the States but they definitely made their name through Francis M. In the Philippines they were a FilAm group that Francis M signed and introduced Filipino American style hip hop too. Obviously there was the mobile DJ scene and all the DJs who were Filipino.

When the API spoken word circuit started - that's when we all started to link up. The line between hip hop or emceeing and spoken word was really blurry.

But I wasn't as tied in as the dudes from Chicago, The Pacifics. This is before the Internet so we didn't really have access to them. It was when the API spoken word circuit started - that's when we all started to link up. The line between hip hop or emceeing and spoken word was really blurry. So a lot of MCs were doing spoken word again... and then a lot of spoken word artists were doing hip hop shows.

Rod: For your own work, what happens after *Self Entitled*? The progression of a view and your sense of who you are, how does that play out in terms of the music that you start to create after that album?

Bambu: You know, [*Self Entitled*] wasn't Filipino-centric. In all honesty, if you listen to it, at the time I made a conscious effort that I'm not gonna (even though I speak Tagalog in the beginning) it wasn't speaking on Filipino issues or speaking on Los Angeles issues. Issues that are happening on the ground and history issues regarding war and what capitalism was doing to our communities - we really touched more on that than on Filipino issues.

Rod: How did you come to formulate those kinds of ideas? Because you were talking about it even before being organized. But you're still talking about these anti-capitalist ideas - talking about racism, talking about what's going on in these low-income and large immigrant, people of color communities.

Bambu: I joined the military because I had got locked up for armed robbery. When I was being released and they would take my house arrest band off, the judge said, "Hey you need to go talk to those recruiters in the back so I don't see you again, because if I see you again you're immediately going to Y.A. and I'm throwing away the key." So of course, I join[ed]. With that being said, I never really had a desire to join the military. I basically replaced my gang with a new gang. Of course I started with hip hop. Hip hop comes from reading, *Beyond the Pale Horse* and all these conspiracy things, and trying to weed through. Here I was in the middle of the military and all my friends were criticizing the military. I was just doing a lot of observing. It's a lot to ask a young kid to go and die for an ideal that was never introduced into my life.

It also helped that I had been mentored by the person who had introduced me to the African religion. He was very conscious and very progressive in his thinking. He told me before I joined, "Make sure you don't let those white people beat you in anything. And two, make sure your eyes are wide open. When you're in there they're going to ask you to do things you don't want to do." Those things ended up filtering into my raps. I took an oath in the military to obviously protect the Constitution and defend the Constitution, but also with the ideal of protecting the folks back home. Every time I would come home I realized that wasn't happening. It was getting worse, the gang epidemic was getting worse. Folks were still very, very poor. Here I was thinking I'm fighting for my country, fighting for my people. My people in my country were suffering worse than when I left. Those kinds of things were weighing heavy on me, and my outlet of music just ended up catching the brunt of that. So while it seemed like I was out here challenging things, my first album wasn't really challenging anything, just kind of calling it like I see it.

It wasn't until later… when I start to go on the road with Kiwi, I'm challenged by Kiwi. Kiwi is like, "You know you make great music, there's no doubt that you know how to rap, but your music has no substance." My visceral response was obviously, "Fuck you," but then as I thought about it and was challenged by organizers from Ugnayan in New York - a young woman named Ree from San Diego; she was the one who really pushed me. Here I am on tour, thinking everybody loves me and everybody loves Bambu's music. My ego's just going. I'm challenged immediately; you know we hear you but there's no substance to it. I went home. I had already been working with Kabataan Makabayan, Pro People Youth in L.A. We had already gone to mobilizations with them and I was KMB-adjacent.

KMB was the first organization to carry the Bayan flag. Bayan was an organization in the Philippines and then Joe [Navidad] (who was very close with Joma[1]) at the time, was tasked with bringing Bayan to the United States and consolidating all these youth organizations that were happening. There was Anak-

1 Joma is the nickname of Jose Maria Sison (b. 19390), activist and founder of the Communist Party of the Philippines.

bayan in Seattle, LFS [League of Filipino Students] in the Bay Area and then in L.A. we had Kabataang Makabayan, along with a bunch of college organizations like Samahang Pilipino. We were just getting into this war, and there was definitely a big need to consolidate. Bookie, another KMB member, pushed the application towards me and I never looked back. Once I signed on, I went all the way up until I became the Secretary General of the organization. When I hit the ceiling, I found that more of my work would be better utilized with the music - getting folks to actually go out and organize. That was the big transition for me, being challenged to organize through music. It really was like the *Matrix*, you know, blue pill or red? Once I took that and I really got my feet wet, I ended up going back to the Philippines and learning on the ground what organizing looks like in the Philippines and how that translated to the U.S.

That was the big transition for me, being challenged to organize through music. It really was like the *Matrix*, you know, blue pill or red?

Rod: Are you telling me that in this metaphor Kiwi is Morpheus?

Bambu: Yes, absolutely! To this day, folks that like my music know my live show. Really I just lifted that whole thing from Kiwi. And I say that right in front of him. I took his style and I just kind of added my own flavor to it. If you've never met Kiwi he's one of those cats who when you meet him, his demeanor is really shy. You don't know if he likes you or not. Then he gets on stage and grabs that microphone and you're like, who is this guy? He just becomes a whole new person, and I always strive to be that. Once I hit that stage and do the cultural legwork, then I can become a whole new person. I really want to motivate people who want to organize.

Rod: When did Native Guns formerly become a thing? Like Eleanor was saying, there's the bit footage of you and Kiwi at FPAC from 2003, 2004. Were you formally Native Guns at that point?

Bambu: '03 we were really starting to become Native Guns. We were both organizing at the time that Native Guns really started to pick up, which is about '04, '05. Organizational beef started to happen; it just got tricky. Then the addition of Phatty [DJ Phatrick] centered it and made it about the music. We were able to focus on that for a little bit, but those conflicts and whatnot eventually would break up the group. It was all secondary to us really taking the work seriously, to the point where it filtered into our personal relationships and filtered into our work as a group.

Rod: During that time from 2003-2005, how was the response to Native Guns and FilAm hip hop, FilAm rap? What was going on?

Bambu: It was beautiful. But at the time all the Filipino folks - our peers -were trying to own the title of hip hop. That's the feeling I got. It was like we were trying to separate from hip hop and become Filipino hip hop or Asian American hip hop. I get why it had to go through that phase, I absolutely do. But

at the same time, we started to see as the Native Guns that they were disregarding: 1) the people that we represented. Our goal was always to build a bridge between the struggles that were going on back home and how they related here, and vice versa. Whereas we felt that in the Filipino hip hop circuit, the priority was convincing you how much better we are or how much we deserve to be part of hip hop. If we can't be a part of your hip hop, we're just going to be Filipino hip hop. Me and Kiwi immediately turn against that. That was kind of the climate. Every time we do shows Filipinos were very proud and they put all the very common Filipino pride things into their music, which is a great start. But then it was like, where are you going now? We'd like to think that the Native Guns wanted to take all that information and actually apply it to organizing work, letting our organizing work inform our music, versus the other way around.

Our goal was always to build a bridge between the struggles that were going on back home and how they related here.

Rod: I think you, Kiwi, Native Guns, eventually Blue Scholars too, set up this formula for integrating politics and community organizing, and having that as an integral part of your work. There are folks like Steve [Stephen] Bischoff and others who have written about how for Filipinos or rappers who are Filipino, the popular thing is actually this formula. Why do you think that is?... There's a connection to more conscious, more politically aligned kinds of music, but at the same time, there's a cultural strand to the music where it's like, let's talk about what our contributions are to the United States. Let's instill this positive sense of who we are.

Bambu: But I think Filipino culture is a culture of resistance. I mean, starting from the fucking *barong*s to the style of martial arts - it's all rooted in resistance. We have one of the, if not *the* longest standing resistance in Asia, still to this day. We have revolutionary forces all up and down the Philippine archipelago…. From Lapu-Lapu on, it is a story of resistance. We want to utilize hip hop. Hip hop is a form of oral history and oral tradition. If we want to tell our story it always leads back to resistance. So maybe that's why conscious revolutionary music is a part of it, because what else are you going to talk about? If you want to talk about what it is to be Filipino - it's overcoming all kinds of shit, and it's still fighting to this day.

Filipino culture is a culture of resistance.

I'd like to think that, being that me and Kiwi and some other folks broke out kind of early on as this thing was building that we, in some ways, became kind of a benchmark... I feel like I get respect from my MC counterparts. No matter what - whether it be Killer Mike or, you run the name; if they know who I am, I feel like they respect the work that I do. They respect the art that I do. I want a career where they see me as a Filipino but they respect me as an MC. It took a long time for me to get there. It wasn't an overnight thing. I had to do many freestyle ciphers, I had to get booed out of many venues, I had to put up with a lot of stuff. But when young MCs watch me or they see my career they think, "Oh, you know, I'd like to do that," and he seems to be doing that by really relating the struggles of the Filipino people and the Filipino American to that of everybody's struggle.

Rod: Can you talk a little bit more about that too, in terms these challenges and obstacles that you've had to face throughout your career? We've had these conversations before; is it about being Filipino as much as being "you're just wack," versus not having any other Filipino American pioneers to set an example so that people can have an idea of what to expect?

Bambu: When I first got into this thing and started to make noise, I think folks couldn't figure out how to compartmentalize [me]. What is he? Is he part of the agency? We put him over here with these guys. You see him on stage and he's not rapping about that Far East Movement stuff, you know? He's rapping about this stuff that we didn't even know about.

My first DJ was a black man named DJ Jedi. We show up to venues and they would hand me all the cables and go, "Okay well you must be the DJ. Here you go, you go take care of that." And me having to go, "No, I just need the microphone." You know, small little microaggressions like that, to big things which always ended up in the boardroom. When I'm talking to Warner Brothers or I sit down in meetings, then all the real obstacles start to come out. "You'd be so much better in the international market," you know, trying to find a box for me. That's the majority of the obstacles that I still can't get over to this day, all rooted in those kinds of things - meeting with hip hop business people. On the ground, hip hop fans and hip hop MCs, they just want to know if I could spit.

Rod: It seems like it's also a question of marketing. How do you brand? This is also current, if we talk about (sorry I'm gonna use jargon) the black normativity in hip hop. Where do you put someone like you, right? Where we can't deny your lyricism, but yet you don't necessarily fit into a neat box. So what happens when record labels like Warner Brothers approach you?

Bambu: We started selling things independently. Technology was accessible so I could record a mixtape and start selling the CDs hand to hand. So record labels wanted a piece of that. "How the fuck do we get in this industry? These kids are taking money away from us." So they started signing 360 deals, which basically [means] they own everything you do. A show? They own it. You got merch? They own it. Everything that you do with your name, they own a piece.

In that time, a lot of really young hard-working Black publicists, managers, and folks in the industry were getting let go because kids were signing deals and adopting the record labels' PR. I just was like catching it like rain, "Oh, bro they fired you, will you come over here and work with me?" From there, that got me on MTV. All these little plugs; I got on Sway's show, I got all these little hits, little hash marks in my climb.

So they would call these meetings blind, only because I was on MTV, making a little bit of noise. Then when I come into the office they take one look at me and say, "Oh, you'd probably be better in the international market." One label in particular, Sony Red, wanted me to flip. They kept saying things like, "You should speak in code. It's great that you're conscious, but instead of saying fuck the police maybe you should say I dislike people in uniform." [They] just curbed the way I spoke. Then it went from that to money. I would notice that deals they would put on the table of certain counterparts, especially my white counterparts. I would see their deals because we all talk. "Oh they offered you *that*." Record labels are based on molds. Oh you're like Lil Baby, Da Baby - puts you in that box. Oh, you're conscious, I can put you in the J. Cole box, and use that same marketing scheme to get you there. They didn't know what to do with a person like me.

Rod: Being an independent artist, how does that help to shape you as an artist, that you own your own growth, personally? It seems like if you're with the label, they want to mold you in a particular way. Obviously you pursued the independent route.

Bambu: Because of that, I realized how I'm accountable to a community. My music is accountable to me. Things that I say are very important to folks on the ground because I'm talking about real issues. I'm out there with them when they're out at the rallies and mobilizing and putting in office hours. All campaigns, I'm with them. It's not about - I say in my music all the time - I don't care for fans. I want everybody to be a comrade… You've heard me say that 1000 times. My goal is always to get you to love my music, yeah, but then take my music and actually weaponize it. Get out in the streets and do something with it the same way white women use their tears. Weaponize my music. And that's the ultimate goal, always.

I don't care for fans. I want everybody to be a comrade. Take my music and actually weaponize it.

Because of that, the independent route was just more appealing. I started to talk to a bunch of labels that were "independent" and slowly realized that they just had the same model as big companies with smaller budgets. Then Beatrock came along. You know I actually helped start Beatrock; I created the first project with Fatgums, another UCLA grad. As he was deciding on med school, we created this project called Peaceful Riot. From there he had the idea of starting a record label. I wasn't officially on the label at first, but he got the paperwork and started really creating the foundational groundwork for it. Once I saw what he was doing I took a meeting and said let's talk. He didn't want to hold my masters, he didn't want to control how I made my music, he just wanted to put out music. That was all I needed. Obviously I needed help, because like I said everyone was getting 360 deals, which cut people off from being able to do independent music anymore. Because now independent artists were actually funded by big labels and booking agents were required to get into a venue. So I was slowly weeded out of that process and I needed the help of a label. I needed capital and I needed someone to really advocate for me. Then Beatrock came in just at the right time. So while it seems like I have this record deal, I really don't. I just have a collective of folks who will find the resources to put my music out. I'm the president of the label now and I've stuck by that model with Ruby Ibarra, with every artist I've ever signed. There is no marketing machine, you are the marketing. If I'm assigned Professor Rod, I wouldn't give Professor Rod a marketing team, I would just give Professor Rod the resources to be able to market himself.

Rod: Yes. So if I were a young artist, 30 years ago, what would you recommend for me, given all your experiences, everything you've gone through?

Bambu: Our view of an artist is somebody who's rich and is extravagant with everything. That's how mainstream society views artists, that they live on a pedestal. Because of that I have to ask the young artist, what's your goal? Is your goal to be rich and famous and shining on the TV? If that's the case, I don't really have advice. I tried that route and hated it. It didn't work for me. If you're like, "I really just want to make

music, man," I would say the technology's there. You can put records out wherever you want. You don't need a label. You can go on Tunecore for $32 and put your entire catalogue up and it will be on Apple Music, Spotify, Pandora. It'll be everywhere, you can go and tell all your friends. Again if you want to be the shiny person on the mountain, I'm probably not the best person to go to, you know? I will say you'll probably sacrifice a lot of your integrity to be the shining person on the mountain.

But if you want to be true to yourself and you want to make some good art, you really do care about art as your outlet, not art for art's sake, then you know I would say utilize the technology around you, which is how I've survived through this whole thing. When the Internet was coming around I had my half of my peers said, "No, I'm gonna stay with this" - pressing CDs, going to Kinko's and cutting up the cover, and selling out of my trunk because that's going to be here forever. Then CDs went away and all my peers are going, "Shit I don't know how to adjust." Meanwhile, I had already adjusted, because I want music to be accessible to the people and I want to give it away for free. Technology was helping me along, and that would be my advice to them.

Rod: With respect to being Filipino, know this from the folks we work with out here (Hawai'i), it seems like we're at a different place. We're at a different moment when it comes to seeing who we are and using that in unapologetic ways. Much in the same way that you and Kiwi and Geo[2] and Nomi and others have been unapologetically Filipino. Whereas I think to a certain degree there's a certain strand of artists where it's like... "Who I am" as this Filipino - my ethnicity, my race, my gender, my sexuality, you know all these things shouldn't matter, but it should be all about my skills. Where do you think we're at when it comes to that conversation?

Bambu: Man, that's a tough one. And it's a tough one because when Kiwi, Geo, and all of us were coming up hip hop was not for the cool kids. Being an MC was like what the outcasts did, like skateboarding. We were all weirdos and freaks. We would sit in the corner and just bob our heads listening to music... people thought we were weird when we would talk in rhyme, battle each other in rhyme. You know now, it's the mainstream. It would be like me when I was young, trying to be in a heavy metal band. Am I doing this because I love heavy metal or because this is the way people are expressing their art now because it's popular? I go through that with my son all the time. But it's such a different dynamic now being Filipino, being in hip hop in particular. What does it mean to really wear it on your sleeve? Hip hop has changed so much and the craft of emceeing has changed so much there are no vanguards anymore. There are no ways to cut your teeth really. We used to have to go to open mics, get booed off or battle someone. I remember literally every weekend would drive from The Good Life to Elements, from Elements to Foundation, from Foundation to Poisonous Records, from Poisonous, just hop around L.A. jumping on the stage.

Rod: Where was SIPA in all this?

Bambu: SIPA was actually the first place I ever performed any of my music. [For] us young gang members, from SATANAS - one of the oldest Filipino gangs in the country,

SIPA was actually the first place I ever performed any of my music.

2 Rapper Geologic, also known as Prometheus Brown.

SIPA was the hub of that. There would be counselors, assistant counselors there. That would be the safe haven for us. SIPA started because of folks like Faith [Santilla] and Kiwi and all the young community organizers, all the young active youth. It became a hip hop club, eventually, where I was able to perform for the first time ever. I did my album release thing - Paper Cutz, the first album I did on Beatrock. I ended up starting with DJ Phatrick, the Ready, Aim, Speak youth program there. I was on the board at one point. I was also with FilAm arts for a really long time. I was the program director there with Jilly [Canizares]. I had bounced around all throughout the community.

Rod: I really want to underscore your consistent and regular engagement with the community. Where did that come from? Is that something that you think was needed in terms of development of your art?

Bambu: Yeah, definitely, it comes from organizing. I think the one thing that was pounded into my head as a young organizer was alliance building and coalition building. Then going through the big conflict. There was a huge conflict in the Filipino community around 2005 with most organizers and organizations. That really pushed me to say, well, I need to just be inclusive of everybody now because there's conflict going on and there's all these divisions within the Filipino community that maybe I should branch out and start to meet other folks outside of L.A., outside of my own community. And that's led me to just become kind of a collector of Filipino stories and a collector of Filipino culture everywhere I go.

When I went to Hawai'i, the first thing I wanted to do was go see where all these places were: take me to Kalihi! Take me to these places where working class Filipino people are. I go to Toronto, Winnipeg wherever it is, bring them out. Geo likes to say that I have a hood pass everywhere I go. And it's true I think in a way because I can go to Kalihi and shoot a music video, all these knuckleheads from Kalihi will come out. I can go to Toronto and all the roughnecks from Toronto will show up. It's because: 1) I think I speak the language of those people. Another thing that was drilled into my head is you always want to speak the language of people you're trying to organize. I'm not trying to organize college students. Never. If college students dig my shit, that's great but when I say fuck the police, it's not because I'm trying to get you to understand the institutional racism. No, I just want you to understand like, you don't like cops? I don't either. Cool, let's build on that and then when we get together and you give me a little bit more time I can break that down for you. Why? It's about casting the net first, reeling all of them in, and then breaking it down and turning them into organizers. That's spreading.

Take me to these places where working class Filipino people are. I have a hood pass everywhere I go.

You know, there's a great story that Joe used to tell me about how they're organizing in the farms. Farm workers are probably the hardest people in the world to organize because all they want is a plot of land, and not to be fucked. They don't give a shit about politics, they don't care about any of this. They just want their farm, that's it. But once you organize a farm worker they become the strongest organizers you'll have. They're the strongest people that will push a line, ever. There's a story of, you know them running across a farmer whose *carabao*'s ankle had broken, and they couldn't till the land and so I won't go through the whole thing, but all the organizers did was ask a series of questions. And as this farmer

is answering, by the end of the conversation he's talking about imperialism. He's talking about all these things that affect him from that angle. And so I've always thought that way when it comes to my music. I won't go in there and break dates down for you and all this other stuff but I'll hit you with something that will at least get you to go who's that, "Who's Andres Bonifacio? Why is it he keeps shouting them out?" Then once you delve deeper and you'll start to hear little sprinkles here and there. You should do your own research. Now you understand that Andres Bonificio wasn't a reformist and Jose Rizal was… You'll start to realize oh shit this is the type of resistance that is very hip hop, you know what I mean? It's very "fuck the system."

Rod: I was gonna ask you another question because I don't think we've talked too much about it - the relationship to the Philippines. You've talked a lot about having this kind of connection to the Philippines. And I wanted to ask you about, how does that fit in into the first understanding of what it means to be Filipino in the United States? And then also, what does it mean in terms of your art, in terms of your music? How does the relationship in the Philippines, understanding the history, do for you, having this connection to the homeland?

Bambu: At some point in my career my music went from like being an outlet to being this cool thing I did to actually being a tool to organize because that was my work. Rapping is cool but this is what I want to do. I want to be an organizer, I want to be like Joe. I wanna be *him*. I just ended up using hip hop to do that. And in doing so, I had to go back. Obviously we did the exposure, I learned how to organize in the field there. I learned about the three basic problems in the Philippines, went through the whole gamut of what organizers go through to become full-fledged.

Going back and connecting with the hip hop community in the Philippines was completely - just like it was Hawai'i. You know people on the mainland, especially in the frontier places like New York and LA, we forget that there's a scene in Hawai'i. We forget that there's a scene in Manila. So we end up showing up to these places like, "Well, guess what? I'm from America and I know hip hop." I had to learn really early, especially in Manila, that there is a strong hip hop scene. And there is a strong hypocrisy and there's a million Bambus that are speaking about what I'm speaking about on the ground. My relationship with the Philippines became me amplifying those voices as opposed to speaking for those folks. And so a lot of the work that I do later with Flip Top, creating Uprising Records, that was my opportunity to create a record label in the Philippines that nurtured that type of music on the ground. The signing of BLKD, who's very involved down there. Enigma who runs Flip Top, which is the biggest battle league in the entire world, organizing and mobilizing folks like that. For them to use hip hop the same way I used it, to raise the awareness of the people.

My relationship with the Philippines became me amplifying those voices as opposed to speaking for those folks.

Rod: Part of the conversation I always have with folks, especially those of us who either spent the majority of our lives here, people like me who are 1.5 generation, or folks who are like second/third generation. When we go back to the Philippines, there's this feeling where our experience is different than theirs.

Bambu: It is. It absolutely is, and I think we should embrace that. It's hard for us [being] two or three generations removed from Philippines. From my generation particularly, we grew up with this sense of like, "Just forget about Philippines, forget about what's going on there, you're an American now. Adopt these ideals and adopt this." So it was very important for us, for my generation to return home and figure out where we fit in this story of the Philippines. But it's also very easy for me to draw the ills that we were going through as a young kid in America to what was going on in the Philippines. My family was running from martial law, and now we're over here in the immigrants' story. Why do we all live here, why are we all stuck here? That's something that we continually work on, right? What's going on today with the President and his administration trying to censor media going after his media opponents and his liberal political opponents as well. Drawing that bridge to what's going on there, and how that's affecting the Filipino American community here, from our parents to our youth. Once those bridges are built and you can see them, then we can start to dismantle or repair them...

Rod: Because then the other part to that is, when you're talking about weaponizing your music and doing this kind of alliance building, what are the ways that you're creating these bridges and creating these alliances with communities outside of the Filipino community?

Bambu: That's a great one to ask. I think it depends on the community that you're trying to build with. "Hey man you got a cut on your hand? I got a cut on my hand too, man. Let's talk about how we got these cuts and what you're doing and what steps you're taking to heal this. I need to do that too. Or maybe I have some advice on how to heal that cut." You can find those in every community, you can find those mirroring struggles… I just want to link all the struggles together and if it happens to be through hip hop, that's great.

Rod: Yeah, cuz I think, like going through your shows over the years...

Bambu: over the course of 50 years [exaggerates].

Rod: [laughs] But I think, I don't know if you've noticed this too but it seems like your fan base has widened. Part of it is folks are drawn to… there was a moment maybe about five years ago, where it was really like this anti-capitalist stance that you were taking. Folks who were drawn to the working class struggles were drawn to these kinds of ideas. Then also you've been talking about police brutality, anti-police kinds of things as long as I've known you. But it seems like that ebbs and flows in terms of how people respond to it. It seems like people are drawn to these kinds of reimaginings of what society can be, in terms of how you're talking about it in your music.

So the question I was gonna ask is this: The music and community. What is the kind of community that you're imagining? What are the possibilities? And what does it mean in terms of us, as the Filipino community, but also us as part of a larger population? For those of us who live in largely working class

Filipino communities, largely immigrant populations of Filipino communities, having those kinds of connections, but also participating in folk struggles - what does it mean? What kind of society can we create? Or, what is it that your music is imagining in terms of how we are supposed to be treating each other? How are we supposed to be feeding ourselves? Maybe it goes back to your three basic problems and organizing in the Philippines.

Bambu: I think the three basic problems need a lot of adjustment, re-analyzing. I think we're in that phase too. Now the PSR, which is the Philippine Society Revolution book written by Amado Guerrero, is kind of the Bible for most organizers. It's really outdated at this point, it's, you know, a lot of organizers are adjusting the document or adjusting the reading and the writing to fit what we're going through now. We're in a really interesting phase where we have a lot of young and older Filipino scholars and academics rewriting a lot of these analyses and putting out more and more academic works. So I think it's an interesting time right now for Filipino Americans in how we're writing and analyzing this history between the PSR when that was written (in the Marcos era, right before that actually) to now. There's this huge gap of conflicting information and now we're all starting to consolidate it. All these young academics are coming together and really trading ideas and I think that's beautiful. You've been at the forefront of that Rod, like really communicating with other academics.

You know, I'm a socialist with the eventual understanding that the world will move into communism, that's my scientific belief. I feel like that's the natural progression. I'm here to help push that along. I'm in the now. I make fight music, I make protest music. Protest music isn't about the future, it's about what the fuck is happening right now, what's going to motivate you to go outside and join us. If it takes me having to tell you, "Well it could be this beautiful utopia," then you're not really with us. You know, if I tell you hey [cops] are killing black people in ridiculous numbers for nothing. That's the now, that's the music I'm making. I'm making music to motivate you to get outside. There are other artists who have an ideal, the way the world should go. Right now I couldn't even answer that question. Especially with what's going on currently, I have no idea how this is all gonna play out, really. Everything I'm organizing and working towards my whole life is leading up to this moment now.

Protest music isn't about the future, it's about what the fuck is happening right now.

Rod: Because I think some of the basic ideas are about moving towards a more just, more peaceful, more equal society. When we're talking about these changes in society that we want to create. (Before I get accused of being a hippie) doing things through some kind of Grace Lee Boggs' Revolutionary Love. Going through using those kinds of ideas is, I think, to a large extent where I see a lot of your music, where there is this urgency. But the urgency is part of this imagining of this better future for all of us. There's this thing way down the line, but the future that we want to have, we want to have it right now.

What's Geo's line? It isn't about patience, and having to wait for the revolution to arrive, but making revolution now. For my students and for the hip hop community that I know really vibes off of your music, I think that's one of the things that really comes off. It's about - let's create these changes now. Let's make things happen so that we're not waiting for some future that might not come. Let's enact these kinds of things that we want to imagine in the moment.

Bambu: Rod has heard me say this time and time again—I believe, scientifically, we are moving in this one direction, in my opinion, towards communism. And my job is to just help that along. If it means challenging the way we think of capitalism now where the conflict is the capitalist and the worker. If I want to flip that dynamic I just need to push that on 'cuz that's gonna happen, regardless. It's about justice for our folks and creating a level playing ground and it's not that way now. I'm just here, my music is just here to motivate the organizers that are going to push this line to get us to where we need to go, which is happening. I'm watching it happen before my eyes.

Rod: But at the same time as you know, I'm also here to remind you that capitalism adjusts. Capitalism is a system. If you go back to the *Matrix* - the matrix adjusts right? It's time to undo the matrix. I think also the idea that if we look at it empirically, capitalism has changed so even... and I think this is where you are going with the PSR stuff, the kind of bureaucratic capitalism that PSR is talking about wanting to address from the '60s and '70s, since that time, capitalism has changed to a much more transnational global capitalism. So the kinds of structures and relations of capitalism, even in that 30-40 years time, has changed. So our analysis and our response to it, if we are moving towards a more just, more equal, more peaceful society, those things have to change as well so that our tactics and our strategies have to change.

One of the important things and why I love your music and your contemporaries is that art does become a way for us to imagine possible futures. Even if you're saying it's in the now. It's really also trying to figure out, how can we live better lives? How can we live just lives even now? But at the same time, we're thinking about it in really urgent ways. We need to be attentive to the murders of black people in the country. We need to be attentive to the struggles of the LGBTQ community, right? Especially with the Supreme Court ruling today. I think you're still having the one eye forward looking right because you know the things that you're talking about, they are not quite there yet.

So I think this is the push, and Ube Arte can be the mechanism for this, the push to try to create. We're using art, we're using music. I don't know if Eleanor and Mary want to talk about this but using something traditional like *kulintang*, that may be seen as something of the past. How do you contemporize that? It's not as if it went away, and it's not as if people aren't practicing it. But how do we use that as a way to comment on our society now? How do we use it to move forward in terms of *kulintang* as a musical form, but now being used in the diaspora. What does that mean for us? It's a similar kind of thing with using hip hop as a traditionally Black art form, and Filipinos as non-Blacks, using hip hop as this art form like they own it - we own it now.

Bambu: I appreciate that. Yeah I think you can look at it that way, for sure. You know I'm a soldier. From the beginning, from being a young gangbanger, it's always about what's the fight right now? When I was in the military, it was the same thing. It wasn't about what happens to this community after we go through and pull all the residents out and tie them up and take the terrorists away. What happens to that guy? I don't know, I just know this is what I need to do right now. This is what we need. I've learned to adapt that to what I've learned as far as organizing. Let me be the person to rally the folks and help the folks get here, so that we can get in this fight… I'm not in my 20s anymore, where I can just get out in the streets and say, "Fuck the cops." I have things that I actually am accountable to outside of myself, a bunch of other young people, my children, my family.

You know I'm a soldier.

Mary: Yeah, the whole thing about *kulintang* is a huge conversation we can have another time. I think there's a lot of connection between how you're using hip hop as your voice, as your sound, as a tool to get a message out there that connects not only to the past, but possible futures of what our community and the world could look like. I would really love to ask you about the early 2000s, FPAC specifically. I felt like there was an energy. What do you think the role of FPAC was in that whole scene, this flourishing for a moment of Filipino American arts?

Bambu: Well the arts, obviously for our community, for the Filipino community partners, are the backbone of how we communicate. And so festivals like FPAC were especially important in a huge place like LA. It was a place where Filipinos from the South Bay, from way up in North County to all the way down in Orange County could congregate, meet each other and see what was going on (outside of college, of course). If I remember back in those days, it was really eye-opening to be introduced to. At my first FPAC, I remember a huge contingent from the Bay Area showing up. I never met Bay Area Filipinos before or knew what type of hype they were on. FPAC really did serve as this huge hub for young Filipino artists and folks who just love art in general to meet, congregate, and share ideas.

I met so many people that are still in my life to this day that I love dearly, all from that first FPAC. That first FPAC I went in there with no friends. It was me, my best friend growing up who was Black, the producer I was working with at the time who was from Iran. That was my group, there were no Filipinos in it. My music wasn't pandering to the Filipinos. I was just making music at the time that the Filipino community embraced. And it was on and poppin' from there. My story really was birthed out of that FPAC as far as my music is concerned. That first FPAC I did was the first time I ever got love. I think the community was looking at me like alright let's see what this guy's really about now that he's got a huge stage. It's not in a small shack like SIPA or something like that. You got a huge stage here at Point Fermin Park. Let's see how he adjusts. It was a great proving ground.

I met so many people that are still in my life to this day that I love dearly, all from that first FPAC.

Mary: What year was that and how did you hear about FPAC? What made you go there?

Bambu: It was 2003. A community member named Arnold Moreno had died. He had been hit by a car and police and ambulances, because of his insurance, drove him around the city forever until he passed away. And so, that bonded us and we did a huge show at FPAC. I was the opener and Kiwi was the closer. That was the first time I met Kiwi. It's where I met Cat, Faith, the community that I surround myself with now. And those folks also happened to be organizers at SIPA and workers over at FPAC. I went to the festival as a fan. I'm really big into Filipino martial arts. So I would go to those festivals specifically to watch the Filipino martial arts, not for the music. That's how I got involved, through Arnold's passing, in that memorial concert. From there it was a springboard, really getting involved with the Filipino community through FPAC.

Eleanor: I'd like to follow up with a question as well. That time that Mary asked you to remember FPAC, when the musicians and the poets - especially the female poetry collective - were all unified. There was this special movement happening, this really unique energy at that time. And right now I wonder, could you say Beatrock has a kind of collective energy of its own? It sounds like it's very independent, but is there some kind of unified political or cultural movement or message that is arising, whether intentionally or organically, from Beatrock?

Bambu: That's a great question. We just had a meeting, actually a big Beatrock Zoom meeting about what we are now in this area. We're not really a label. We are more of a collective of friends and like-minded artists who share resources. What are we? We're still trying to answer that question. A lot of us are already organizing, like Power Struggle. Nomi is already accountable to an organization he's working with. Faith works with a firm and she has her [movement]. So, we're not an organization, because there's conflicting bylaws and all these other things that would take forever to try to get us cohesive, but I like to think that we are a cultural arm of all these things. Rod knows, I wasn't like that five years ago. I was like, you're with that or fuck you. Where now I see the bigger picture and I understand what protracted struggle is, what's necessary to get us to victory. So, I've been very open to just building and building within the community.

I remember the first arts collective I was a part of was Balagtasan Collective. In that same era we had the Women of Balagtasan: Faith, Kat [Carrido], Christabelle [Villena] and all these folks doing art. Then it came to a point where we've done all this great art. Now we need to align and be the cultural arm of somebody that's doing actual work. That eventually imploded the Arts Collective because it was so big. It was happening at a time where real grassroots people's organizations were having conflicts (which I might add, only happens in later stages of great movements). The one positive thing I take away from that is, the reason there was so much conflict is because we could actually see the finish line. Now we're just talking about the fine line ideals and how we put that together. So I'll be able to answer that question [about Beatrock] in the next week or so. Right now our meeting was about us all being on the same page about not wanting to put out a statement, allowing our art to speak for itself, and becoming a resource for folks that want to get involved. Those are the three big things that Beatrock is trying to do. Obviously, donating. We donated all of our profits this past month to the Know Your Rights campaign. But that was a great time in the Filipino Arts community and I would love for us to replicate that.

The first arts collective I was a part of was Balagtasan Collective.

Rod: Yeah, because I was gonna say, if you think about that early 2000s time, there were a lot of things that led into that. A couple years before that was *The Debut*, the film. Then even before that you had Jocelyn Enriquez and Kai, right?. But there was the momentum that was kind of bubbling. And then, along with that, you have the broader kinds of political mobilizations that are happening, like affirmative action.

Bambu: Or, even when the anti-war movement kicked off, that's when you saw a huge spike. That gave everybody something to rally around; we were creating alliances all up and down the coast. After 9/11,

obviously, there was this rally around, and the Philippines became a hotspot because of our huge Muslim population. And so, again, those kinds of things definitely helped streamline the growth of the activist community within the Philippines. Joseph Ileto getting murdered was actually one of the big campaigns that first got me involved because Joseph Ileto used to play chess with my brother, my baby brother. He would coach him and they all went to the same park and played chess, so he was very close to me. To hear that he had gotten murdered by white supremacists was like, ah that sucks. Then to see all the work that young Filipinos were doing to raise the awareness around that issue was like, whoa, we're actually out here! There's Filipino people actually out [protesting]. I grew up around nothing but young Black people where I grew up. I'd watched them mobilize and F.O.I. [Freedom of Information Act]. To see that within *my* community was mind-blowing.

Rod: In terms of the cultural aspects of it - this is a conversation I've been having with some folks where it's like, I was jokingly saying this was kind of a golden era for Fil-Am art. But to a certain extent it was, right? The late 90s. And, like we were saying with 9/11, early 2000s, but then even the different kinds of campaigns that were happening before that, particularly amongst the young Filipinos as well. The ones on college campuses for on and off campus bilingual education stuff, affirmative action, all the different propositions...

Bambu: Remember you're *so* much older than me, you have to remember that. I don't remember those, you know [laughs].

Rod: [laughs] What I was going to say is that when I left for college, I was a proud affirmative action baby. But when I came back to UCLA in '98, it was like affirmative action was gone. The political climate had changed, even in just that eight-year time span from when I started college to when I started grad school. So that what you're seeing is this kind of political mobilization that was happening, but at the same time it was sort of like, hey there are these Filipino Americans who are making this great art. Then there was also the film stuff with *The Debut*, they were adopting an organizer kind of campaign where they were going from community to community to show the film. This is all pre-internet, pre-social media days. Because I guess YouTube and all that stuff was happening but you know this is also still the AIM and Messenger, MySpace days. And so, I think what we were experiencing in that early 2000s phase, by the time I graduated from UCLA, it was like, whoa, there's the political aspect of it as well as the cultural aspect of it that were moving in parallel motion at that point.

Eleanor: I'm really grateful for your time, you're an icon in our community… In all of our interviews for this book project we haven't had anybody connecting the politics of the Philippines to the Fil-Ams on the ground. This has been really valuable.

Mary: You're going to be hearing from me and Theo [Gonzalvez] and the Smithsonian soon. We're doing a CD of artists who use *kulintang* in their creative work. But, that's down the road and we'll let you go. Thank you so much, Rod. This was awesome, I learned so much and took a trip down memory lane so it was really great!

Bambu: Right on!

Bambu performance in Historic Filipinotown Los Angeles, 11/11/2003
UCLA Archival Collection: AFAMILA
File Name: Pilipino Veterans Day Parade
Time Code: Tape 2: 0:58:00 to end
Length: 10 minute rap set followed by 10 minute interview
Link: https://californiarevealed.org/islandora/object/cavpp%3A17862
Description: Bambu performs a solo rap set on the streets of Historic Fiipinotown, Los Angeles, as a finale of a community event to honor Pilipino Veterans.

DR. RODERICK LABRADOR (Interviewer) is a 1.5-generation Filipino American—he was born in the Philippines and immigrated to San Diego during elementary school. Prior to joining the Department of Ethnic Studies at the University of Hawai'i at Mānoa, he did college access work for nearly a decade in a low-income, urban Honolulu community. Trained in Anthropology, his research and community work focuses on race, ethnicity, class, culture, language, migration, education, hip hop, and cultural production in Hawai'i, the US, and the Philippines.

appendixes

Appendix A

Finding Aid for the Archiving Filipino American Music in Los Angeles (AFAMILA) Collection 1980-2004

Selected items from the AFAMILA Collection are available on the California Revealed website: https://californiarevealed.org/islandora/search?type=dismax&islandora_solr_search_navigation=0&f%5B0%5D=mods_recordInfo_recordOrigin_ms%3A%22University%5C%20of%5C%20California%2C%5C%20Los%5C%20Angeles%2C%5C%20Ethnomusicology%5C%20Archive%22&f%5B1%5D=mods_relatedItem_series_titleInfo_title_ms%3A%22Archiving%5C%20Filipino%5C%20American%5C%20Music%5C%20In%5C%20Los%5C%20Angeles%2C%5C%20AFAMILA%22

Or use the camera on your device to scan this QR code:

OAC Online Archive of California

http://oac.cdlib.org/findaid/ark:/13030/kt787023bg
No online items

Finding Aid for the Archiving Filipino American Music in Los Angeles (AFAMILA) Collection 1980-2004

Processed by .
Ethnomusicology Archive
UCLA
1630 Schoenberg Music Building
Box 951657
Los Angeles, CA 90095-1657
Phone: (310) 825-1695
Fax: (310) 206-4738
Email: archive@arts.ucla.edu
URL: http://www.ethnomusic.ucla.edu/Archive/
©2007
The Regents of the University of California. All rights reserved.

Descriptive Summary

Title: Archiving Filipino American Music in Los Angeles (AFAMILA) Collection,

Date (inclusive): 1980-2004

Collection number: 2003.05

Creator: AFAMILA Staff; Lipat, Eleanor; Vallier, John.

Extent: 3 boxes

Repository: University of California, Los Angeles. Library. Ethnomusicology Archive

Los Angeles, California 90095-1490

Abstract: Archiving Filipino American Music in Los Angeles (AFAMILA) was as a yearlong archiving and documentation project carried out by the UCLA Ethnomusicology Archive and Kayamanan Ng Lahi Folk Dance. Support for the project was provided by a UCLA in LA grant from the UCLA Center for Community Partnerships. AFAMILA began in July 2003 and ended in June 2004. During that time a collection of over 200 audiovisual recordings documenting Filipino-American expressive culture in LA was established at the Archive. Previously existing collections of Filipino and Filipino American materials were accessioned into AFAMILA between July 2003 and June 2004.

Physical location: Access copies for many of the materials are available in the Ethnomusicology Archive. Masters are stored at SRLF.

Language of Material: Collection materials in English

Access

Archive materials may be accessed in the Archive. As many of our collections are stored off-site at SRLF, we recommend you contact the Archive in advance to check on the availability of the materials.

Publication Rights

Archive materials do not circulate and may not be duplicated or published without written permission from the copyright holders, collectors, and/or performers. For more information contact the Archive Librarians.

Preferred Citation

[Identification of item], Archiving Filipino American Music in Los Angeles (AFAMILA) Collection, 2003.05, Ethnomusicology Archive, University of California, Los Angeles.

Acquisition Information

The AFAMILA Collection was compiled and deposited into the Archive by community members and Ethnomusicology Archive staff between August 2003 and July 2004.

Biography

This year-long UCLA in LA funded community partnership had four main objectives: 1) expanding the Archive's Filipino collections; 2) increasing access to recordings already held by UCLA and the community; 3) producing a list of Filipino sound recordings, audiovisual recordings, and other resources that are currently a part of the Archive's holding; and 4) hosting an end-of-the-project symposium at UCLA.

Scope and Content

This collection consists of unpublished and published sounds recordings, photographs, video recordings, and paper materials collected as part of Archiving Filipino Music in Los Angeles (AFAMILA). The AFAMILA Collection documents a variety of Filipino American musics and performances, from traditional kulingtang to contemporary pop, and from religious ritual to comedic parody.

Indexing Terms

The following terms have been used to index the description of this collection in the library's online public access catalog.

Subjects

Filipino Americans--Music.

Filipinos--Music.

Kayamanan Ng Lahi.

Music--California, Southern.

Music--Philippines.

University of California, Los Angeles. Ethnomusicology Archive.

Box 1, Item 2003.05-001

Danongan Kalanduyan Kulintang workshop 2003-08-05

Performer: Danongan Kalanduyan

Publisher: UCLA Ethnomusicology Gamelan Room

Physical Description: Mini DV (LP)

Scope and Content Note

Danongan Kalanduyan Kulintang workshop, with Eric Abutin, Bernard Ellorin, Eleanor Lipat, Richard V. Pastor. Performance sponsored by the UCLA Center for Southeast Asian Studies.

Note

Recorded by John Vallier/Birgitta Johnson. Tape 1 of 2.

Box 1, Item 2003.05-002

Danongan Kalanduyan Kulintang workshop 2003-08-05

Performer: Danongan Kalanduyan

Publisher: UCLA Ethnomusicology Gamelan Room

Physical Description: Mini DV (LP)

Scope and Content Note

Danongan Kalanduyan Kulintang workshop, with Eric Abutin, Bernard Ellorin, Eleanor Lipat, Richard V. Pastor. Sponsored by the UCLA Center for Southeast Asian Studies

Note

Recorded by John Vallier/Birgitta Johnson. DV Tape 2 of 2.

Box 1, Item 2003.05-003

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Introduction, Main Stage, AFAMILA tem, Generation Stage. 2. A slate by Barbara Jane Reyes. 3. Daughter Sydney (rock band) 4. Vincent Reyes (classical guitar) 5. Misc, Room to Improv (improv comedy) 6. Slate - Joel Jacinto Interview 7. Invid (rock band) 8. Misc., Room to Improv (improv comedy) 9. Abalos Pros (comedic dance troupe) 10. Slate - Room to Improv (improv comedy) 11. Slate - E.Trinity (electronic dance music) 12. Interviews - DJs, Abalos Pros, Joy Bisco, Icy Ice, DJ Battle 13. Final DJ Battle, Interview - FPAC Board Member, UCLA Recordists

Note

Recorded by E.Mel. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-004

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Scope and Content Note

1. Mainstage 2. Kayumanggi Project (Traditional/Pop fusion) 3. Melody Del Mundo (alternative rock) 4. Numerous Cat (funk, hip-hop)

Note

Recorded by E. Mel. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-005

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Bambu & Kiwi, Native Guns (Hip hop) 2. Poetry Slam judges, Joe Bataan volunteering 3. Honey Luv (R&B/Hip hop female trio) 4. Poetry Slam Finals

Note

Recorded by E. Mel. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-006

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Physical Description: Mini DV (LP)

Scope and Content Note

1. Poetry Slam - Generations Stage 2. Poetry Slam Finals - Mainstage

Note

Recorded by E.Mel. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-007

Pakaraguian Kulintang music and dance. 2003-11-01

Performer: E. Lipat, B. Ellorin, G. Santos, M. Yangson

Publisher: Manaois Systems International (Martial Arts)

Physical Description: Mini DV (LP)

Scope and Content Note

Kulintang music and dance. Artists invited by Bong Vergara to celebrate opening of new martial arts studio in Huntington Park, CA

Note

Recorded by Eleanor Lipat

Box 1, Item 2003.05-008

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. E.Trinity (Electronic dance music, hip hop, jungle, traditional Philippine music) 2. Delano Artillery Percussion Ensemble 3. Sampaguita Youth Dance Troupe (folk dance)

Note

Recorded by Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-009

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. 8th Wonder (spoken word collective) 2. Pakaraguian Kulintang Ensemble 3. Invid (Alternative Rock)

Note

Recorded by Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-010

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Scope and Content Note

1. Kayamanan Ng Lahi (Traditional Philippine folk music and dance) 2. Joe Bataan (jazz, salsa)

Note

Recorded by Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation. Joe Bataan - DV tape 1 of 2

Box 1, Item 2003.05-011

Festival of Philippine Arts and Cultures, San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Joe Bataan (jazz, salsa), continued 2. Immij (female R&B group) 3. Peng (alternative rock), part one of two

Note

Recorded by Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation. Joe Bataan - DV tape 2 of 2. Peng - DV tape 1 of 2

Box 1, Item 2003.05-012

Festival of Philippine Arts and Cultures, San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Peng (alternative rock), continued 2. DJ Battle - Finals, Mainstage

Note

Recorded by Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation. Peng - DV tape 2 of 2

Box 1, Item 2003.05-013

Guest Lecture/Demonstration on Philippine Music and Dance, 20C Musics of Asia 2003-10-16

Performer: Bernard Ellorin, Eleanor Lipat, Mary Talusan

Publisher: Popper Theater, Schoenberg Hall, UCLA

Physical Description: Mini DV (SP)

Scope and Content Note

Lecture/Demonstration: History/Background of the Philippines, Rondalla with folk song, Kulintang, Philippine popular music for Prof. Helen Rees's course, 20C Musics of Asia

Note

Recorded by Eleanor Lipat

Box 1, Item 2003.05-014

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Numerous Cats (funk, hip-hop) 2. Kali Klub (Philippine martial arts)

Note

Recorded by Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-015

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Native Guns (hip-hop) 2. Rachel Alejandro (pop singer from the Philippines)

Note

Recorded by Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation

Box 1, Item 2003.05-016

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Rex Navarrette (comedian) 2. Honey Luv (hip-hop/R&B female trio)

Note

Recorded by Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-018

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Barbara Jane Reyes (spoken word) 2. Daughter Sydney (all-female indie rock band) 3. Vincent Reyes (classical guitar) 4. Manois Martial Arts, part one

Note

Recorded by Eleanor Lipat and John Vallier. Part of Festival of Philippine Arts and Cultures 2003 documentation. Manois Martial Arts DV Tape 1 of 2

Box 1, Item 2003.05-019

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Manois Martial Arts 2. Kreatibo Queer Pinay (spoken word, guitar) 3. Room to Improv (Improv comedy troupe), part one

Note

Recorded by John Vallier and Eleanor Lipat. Part of Festival of Philippine Arts and Cultures 2003 documentation. Manois Martial Arts DV Tape 2 of 2 Room to Improv DV tape 1 of 2

Box 1, Item 2003.05-020

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Room to Improv (improv comedy troupe), part two 2. Deity (rock band) 3. Abalos Pros (comedic dance troupe) 4. Amateur DJ Battle - preliminary round, Generations Stage

Note

Recorded by Eleanor Lipat. Part of Festival of Philippine Arts and Cultures 2003 documentation. Room to Improv DV tape 2 of 2

Box 1, Item 2003.05-021

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Amateur DJ Battle, round 2 - Generations stage, part one

Note

Recorded by Eleanor Lipat. Part of Festival of Philippine Arts and Cultures 2003 documentation. Amateur DJ Battle - DV tape 1 of 2

Box 1, Item 2003.05-022

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Amateur DJ Battle, continued 2. Growing Up Filipino (reading by Paula Angeles) 3. Harana Kings (Rondalla with Kundiman love ballads) 4. Sumi Sevilla Haru (reading) 5. Vincent Reyes (classical guitar)

Note

Recorded by Eleanor Lipat and Kevin Miller. Part of Festival of Philippine Arts and Cultures 2003 documentation. Amateur DJ Battle - DV tape 2 of 2

Box 1, Item 2003.05-023

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Goomba (alternative rock band) 2. Emily Angud (singer) 3. Filipino-American Library Children's Rondalla (dir. by Christi-Anne Castro)

Note

Recorded by Kevin Miller. Part of Festival of Philippine Arts and Cultures 2003 documentation. Digitized using Mini-me/Digi 002 Rack, G4 iMac 800 mHz

Box 1, Item 2003.05-024

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Pedro Gil (rock band) 2. Carla Vega (spoken word and music) 3. The People (formerly called Farmer John & the Vinyl Villains - DJ/hip-hop)

Note

Recorded by Kevin Miller. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-025

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Poetry Slam Finals - Mainstage/grass

Note

Recorded by Kevin Miller. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-026

Pilipino Veteran's Day parade 2003-11-11

Publisher: Historic Filipinotown, Los Angeles CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Pilipino Veteran's Day parade at Beverly & Loma, St. Columban Church 2. Program - anthems, speech by Veteran, welcome by "Mayor" of Filipinotown, speech & awards by Eric Garcetti, Intertribal Veterans speech, FASGI couple dancing 3. Arnis/Eskrima demo (traditional martial arts with stick fighting)

Note

Recorded by Eleanor Lipat. Pilipino Veteran's Day celebration in Historic Filipinotown, sponsored by CORE and the office of councilman Eric Garcetti.

Box 1, Item 2003.05-027

Pilipino Veteran's Day parade 2003-11-11

Publisher: Historic Filipinotown, Los Angeles CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Balagtasan women - spoken word by Melanie, Christibelle, Vanessa Vela 2. Religious poem recited by Pilipino veteran 3. Anak Ng Bayan - Seattle-based spoken word /rap/hip-hop collective 4. Johneric Concordia - solo song (reggae style) 5. Another song by same Pilipino veteran 6. Aling Pasig sings filipino love song solo 7. Dancing in the streets 8. UCLAï¿½s Sayaw Ng Silangan dances "Tinikling" 9. Bambu - hip hop performance and interview by Darnell Jones

Note

Recorded by Eleanor Lipat. Pilipino Veteranï¿½s Day celebration in Historic Filipinotown, sponsored by CORE and the office of councilman Eric Garcetti.

Box 1, Item 2003.05-028

Interview with director and performers involved in "Back to Back" Filipino pop concert 2003-11-23

Publisher: Wesleyan Church, Norwalk CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. Interview with Jet Montelibano, director of "Back to Back" concert about Original Pilipino Music 2. Interview with Michael Mandap, singer 3. Interview with Catheryn Briones, keyboardist 4. Interview with Paco Arespacochaga, drummer 5. Interview with Erick Lerma, singer

Note

Recorded by Eleanor Lipat. Interview with director and performers involved in "Back to Back" Filipino pop concert featuring Erick Lerma and Mike Mandap, Sessions, and Mastaplann. Interviews at rehearsal in Wesleyan Church, Norwalk

Box 1, Item 2003.05-029

The Love Bazaar 2004-02-07

Publisher: Fil Am Arts, 3121 Temple St., Los Angeles

Physical Description: Mini DV (LP)

Scope and Content Note

The Love Bazaar 1. Harana Kings, Guitar and vocals - Dungawin Mo Hirang, "To look at a woman through a window" - Sapagkat Mahal Kita 2. Room to Improv, 3 performers 3. Eskwela Kultura, "Closing Wings" - high school rock band 4. Eric Tandoc scratching on turntables (informal) 5. Dorian - spoken word plus DJ 6. Vincent Reyes - guitar and voice 1)Barong Tagalog 2) Spanish Romance/Romanza (Anonymous) 3) Carol's Parasol, by Vincent Reyes

Note

Recorded by Eleanor Lipat and Mary Talusan. See notes DV tape 1 of 2

Box 1, Item 2003.05-030

The Love Bazaar 2004-02-07

Publisher: Fil Am Arts, 3121 Temple St., Los Angeles

Physical Description: Mini DV (LP)

Scope and Content Note

The Love Bazaar 1. The Hurt, rock band from Riverside, followed by raffle, MC talk 2. Shmeagol, rock band (Invid, Milo, UCLA Music) 1) ? 2) "I am the Walrus" (Beatles) 3) "How to go Insane" 3. Eskwela Kultura, Closing Wings (again, with lead singer) **Note**

Recorded by Eleanor Lipat and Mary Talusan. See notes DV tape 2 of 2

Box 1, Item 2003.05-031

Teach-In on Pilipino Studies 2004-02-28

Publisher: UCLA Bunche Hall Rm 10383

Physical Description: Mini DV (SP)

Scope and Content Note

Teach-In on Pilipino Studies 1. Welcome by Frank Divinigracia & John Samson 2. Efforts by Asian Am studies to strengthen Fil-Am Studies - Enrique DeLa Cruz, Meg Thornton 3. Efforts to Strengthen Philippine studies curriculum at UCLA - Nenita Pambid Domingo, Barbara Gaerlan

Note

Recorded by Jason Nable. See notes, DAT recording also made. Tape 1 of 4

Box 1, Item 2003.05-032

Teach-In on Pilipino Studies 2004-02-28

Publisher: UCLA Bunche Hall Rm 10383

Physical Description: Mini DV (SP)

Scope and Content Note

1. Efforts to strengthen Philippine studies curriculum at UCLA - Geoffrey Robinson 2. Efforts by UCLA students and alumni to build Phil. studies at UCLA - Joel Jacinto, Michelle Magalong, Aris Tagle, Enrique DeLa Cruz 3. Student protest and organizing for Pilipino studies - bong Vergara

Note

Recorded by Jason Nable. See notes, DAT recording also made. Tape 2 of 4

Box 1, Item 2003.05-033

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Kayamanan Ng Lahi (folkloric dance/music troupe) 2. Joe Bataan (salsa/soul) 3. Immij (all-female R&B), part one

Note

Recorded by Amy Frishkey. Part of Festival of Philippine Arts and Cultures 2003 documentation. Immij - DV tape 1 of 2

Box 1, Item 2003.05-034

Teach-In on Pilipino Studies 2004-02-28

Publisher: UCLA Bunche Hall Rm 10383

Physical Description: Mini DV (SP)

Scope and Content Note

Teach-In on Pilipino Studies 1. Student protest and organizing for Pilipino studies - Bong Vergara (cont.), John Samson 2. Group discussions

Note

Recorded by Jason Nable. See notes, DAT recording also made. Tape 3 of 4

Box 1, Item 2003.05-035

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. e.trinity (electronica group, featuring DJ Elson Trinidad and Bernard Ellorin on kulintang) 2. Delano High School Theatre Percussion 3. 8th Wonder (spoken word, hip-hop) 4. Pakaraguian Kulintang Ensemble 5. INVID (rock band)

Note

Recorded by Amy Frishkey. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-036

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06 , 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Immij (all-female R&B), cont. 2. Peng (alternative rock) 3. Amateur DJ Battle Finals - Mainstage 4. Gardena Senior Dance Troupe 5. MC banter/Intro to FPAC day two

Note

Recorded by Amy Frishkey, Kevin Miller. Part of Festival of Philippine Arts and Cultures 2003 documentation. Immij - DV tape 2 of 2

Box 1, Item 2003.05-037

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. B X 5, "Blinded by Five" (pop music and dance) 2. Kayumanggi Project (Jazz/rock/rondalla fusion) 3. Melody Del Mundo (singer)

Note

Recorded by Kevin Miller, Jason Nable. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-038

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-07

Publisher: San Pedro, CA

Physical Description: Mini DV (LP)

Scope and Content Note

Roaming Camera 1. Interview with Michael Anthony Hermogeno, back of Mainstage 2. Native Guns - Kiwi and Bambu (hip-hop duo) 3. Slate by Joe Bataan (salsa/soul) 4. Rachel Alejandro (pop singer from the Philippines) 5. Rex Navarette (comedian)

Note

Recorded by E.Mel. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-039

Teach-In on Pilipino Studies 2004-02-28

Publisher: UCLA Bunche Hall Rm 10383

Physical Description: Mini DV (SP)

Scope and Content Note

Teach-In on Pilipino Studies 1. Group discussions 2. Results from group discussions

Note

Recorded by Jason Nable. See notes, DAT recording also made. tape 4 of 4.

Box 1, Item 2003.05-040

Immij performance/X-Syndrome concert 2004-03-06

Composer: Immij/X-Syndrome

Physical Description: Mini DV (LP)

Scope and Content Note

1. Immij - female R&B group at Women's Festival of Music 2. X-Syndrome (rock band) at the El Rey Theatre

Note

Recorded by Jason Nable and Maria Gardoce. See notes. X-Syndrome DV tape 1 of 2

Box 1, Item 2003.05-041

X-Syndrome (rock band) at the El Rey Theatre 2004-03-06

Composer: X-Syndrome

Physical Description: Mini DV (SP)

Scope and Content Note

1. X-Syndrome (rock band) at the El Rey Theatre, final song

Note

Recorded by Maria Gardoce. See notes. X-Syndrome DV tape 2 of 2

Box 1, Item 2003.05-042

Fil Am Arts "Babae" Bazaar 2004-03-06

Physical Description: Mini DV (LP)

Scope and Content Note

1. Stephanie Legazpi sang "My Heart Will Go On," "I Will Always Love You," "You've Got a Friend in Me," "Fallin'" 2. Rashaan Menesses - original spoken word, "Peripheral," "One Hundred Fires on the Road to Paradise" 3. Women of the Balagtasan Collective - Cheryl Samson and Christibelle Villena

Note

Recorded by Maria Gardoce. See notes. DAT recording also made.

Box 1, Item 2003.05-043

From Acapulco to Manila 2003-10-04

Performer: Kayamanan Ng Lahi and Danza Floricanto/USA, Quetzal, Rondalla Club of LA

Physical Description: Mini DV (SP)

Scope and Content Note

Act I: Pre-Western Mexico, Spanish Conquest & colonization, Pre-Western Philippines Act II: Cultural streams, Christianity crosses Pacific, El Nao de China en Acapulco, el Nao de China in Manila, La Villa rica de la Veracruz, Influences in the fiesta

Note

Recorded by Bernard Ellorin and Kristine Arellano. "For nearly 3 centuries, the Acapulco-Manila Galleon was the catalyst to many cultural, religious, artistic, and linguistic crossovers between Mexico and the Philippines..."

Box 1, Item 2003.05-044

From Acapulco to Manila 2003-10-04

Performer: Kayamanan Ng Lahi and Danza Floricanto/USA, Quetzal, Rondalla Club of LA

Physical Description: Mini DV (SP)

Scope and Content Note

Act III: The Spanish Legacy - Cuadrilla de la Silla, Polka de las Bandurrias, China Mexicana, Malaguena, Mazurka Mexicana, Jota Paragua, Jesusita en Chihuahua

Note

Recorded by Bernard Ellorin and Kristine Arellano. "For nearly 3 centuries, the Acapulco-Manila Galleon was the catalyst to many cultural, religious, artistic, and linguistic crossovers between Mexico and the Philippines..."

Box 1, Item 2003.05-045

An Evening of Thai and Philippine Music 2003-10-09

Performer: Pakaraguian Kulintang Ensemble, Wat Thai Band

Publisher: Fowler Museum, UCLA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Pakaraguian Kulintang Ensemble - gong ensemble music and Mindanao dances 2. Wat Thai Band (Thai traditional piphat ensemble) , part one

Note

Recorded by Kristine Arellano and Eleanor Lipat. Philippine/Thai cultural night organized by E. Lipat and Jonathan Ritter to compliment the "Art of Rice" exhibit at the Fowler Museum. Wat Thai Band, DV tape 1 of 2

Box 1, Item 2003.05-046

An Evening of Thai and Philippine Music 2003 1009

Performer: Pakaraguian Kulintang Ensemble, Wat Thai Band

Publisher: Fowler Museum, UCLA

Physical Description: Mini DV (SP)

Scope and Content Note

Wat Thai Band (Thai traditional piphat ensemble), continued) , part one

Note

Recorded by Kristine Arellano and Eleanor Lipat. Philippine/Thai cultural night organized by E. Lipat and Jonathan Ritter to compliment the "Art of Rice" exhibit at the Fowler Museum. Wat Thai Band, DV tape 1 of 2

Box 1, Item 2003.05-048

The Third Annual Spirit Award and Benefit Dinner, sponsored by the Filipino American Heritage Institute and the Filipino American Library - "An evening of hot jazz, song and dancing." 2003-10-04

Publisher: Millenium Biltmore Hotel, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Fred Fritz, R. Ibanez - Opening and Intro, US/PI National anthems 2. Jackie Goldberg, Cal. State Assemblywoman Judy Chu, Denise Pador intros Mona Lisa Yuchengo 3. Jose Lana performance (English and Tagalog popular songs), Fred Fritz introduces Judy Chu 4. Verizon representative (re Burger King), Ann Stryker (corporate philanthropist)

Note

Recorded by E. Mel. see notes. tape 1 of 3

Box 1, Item 2003.05-049

The Third Annual Spirit Award and Benefit Dinner, sponsored by the Filipino American Heritage Institute and the Filipino American Library - "An evening of hot jazz, song and dancing." 2003-10-04

Publisher: Millenium Biltmore Hotel, Los Angeles, CA

Physical Description: Mini DV (LP

Scope and Content Note

1. E.Mel, Norman Chandler, Christi-Anne Castro, various shots made with roaming camera, slate by Fred Fritz

Note

Recorded by E. Mel. see notes. tape 2of 3

Box 1, Item 2003.05-050

The Third Annual Spirit Award and Benefit Dinner, sponsored by the Filipino American Heritage Institute and the Filipino American Library - "An evening of hot jazz, song and dancing." 2003-10-04

Publisher: Millenium Biltmore Hotel, Los Angeles, CA

Physical Description: Mini DV (LP

Scope and Content Note

1. Maria Quiban (UPN Channel 13) introduces band; Alexander & Jenny Selma sing 2. Lou Diamond Philips intros Congressman Robert Filner, Tia Carrere sings

Note

Recorded by E. Mel. see notes. tape 3 of 3

Box 1, Item 2003.05-051

"Alay - A Birthday Celebration in Honor of Papa Nitoy Gonzales" 1993-10-29

Publisher: Los Angeles Hilton, LA, CA

Physical Description: video (VHS)

Scope and Content Note

"Alay - A Birthday Celebration in Honor of Papa Nitoy Gonzales"

Note

Deposited by Samuel Parnes. See program notes. Part of the Samuel Parnes Collection

Box 1, Item 2003.05-052

Silayan Dance Company, "Wings in Flight: An evening of Philippine cultural dance" 1990

Performer: Silayan Dance Company

Publisher: Scottish Rite Auditorium, LA, CA

Physical Description: video (VHS)

Scope and Content Note

"Alay - A Birthday Celebration in Honor of Papa Nitoy Gonzales"

Note

Deposited by Samuel Parnes. See program notes. Part of the Samuel Parnes Collection

Box 1, Item 2003.05-053

Festival of Philippine Arts and Cultures - San Pedro, CA 2003-09-06 , 2003-09-07

Publisher: San Pedro, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

1. e.trinity (electronic dance music) - last song 2. Delano Artillery Percussion Ensemble 3. St. Genevieve Youth Group (genre??)

Note

Recorded by John Vallier. Part of Festival of Philippine Arts and Cultures 2003 documentation.

Box 1, Item 2003.05-054

EMEL@DAYDREAM 2003-09-15

Performer: Emeliano Celi

Publisher: BMI Publisher/189360829

Physical Description: Dolby audio cassette

Scope and Content Note

Love All People USA (L.A.P.U) Diamonds and P.E.A.R.L.s One HULA Dance Song, One Gospel Song, and One Love Song Side A: LAPUs Diamonds Is Sweet 1. Misteza (API) Girl 2. You're My One and Only Daydream Side B: LAPUs P.E.A.R.L.S. 3. Please Remember Love 4. Please EMEL Always R.-Love

Note

Deposited by E.Mel. Copyright 1997 ECELI-API-M.P.

Box 1, Item 2003.05-055

Tongues of Fire 2003-09-15

Performer: Emeliano Celi

Physical Description: TDK CD-R

Scope and Content Note

MP3 Files 21st Century Pacific Noise Music Genre Filipina Girl

Note

Deposited by E.Mel. Copyright 2001 ECELI-API-M.P.

Box 1, Item 2003.05-056

East Meets West 2003-09-15

Performer: Emeliano Celi

Publisher: Copyright 1996 ECELI.

Physical Description: CD

Scope and Content Note

East Meets West: LAPU-LAPU Latin Asian Pacific Unity 1) E.=MCC Hawaiian Message 2) HI-50 Misteza API 3) Islands in the Sun 4) LAPU-LAPU Anthem 5) Amasian Grace 6) Love Has Grown So Fast 7) She has Feathers Like Me 8) Latidorimefaso 9) Featuring MJ (Mahalina & Jomel) 10) Mothers Cha-Cha (Mahalina & Jomel) 11) As We Walk (Mahalina & Jomel) 12) Misteza Girl 13) Please Remember Love 14) You're the One 15) Don't Touch Harrassment 16) Just Be Yourself 17) LAPU-LAPU People 18) Channel of Peace

Note

Deposited by E.Mel. Copyright 1996 ECELI.

Box 1, Item 2003.05-057

You're My One & Only 2003-09-15

Performer: Emeliano Celi

Publisher: BMI Publisher/189360829

Physical Description: video (VHS)

Scope and Content Note

Music Video by E.Mel 21st Century Pacific Noise Music Genre. Filmed on location in Hawaii - "From here to eternity scene"

Note

Deposited by E.Mel. Copyright 2001 ECELI-API-M.P.

Box 1, Item 2003.05-058

"A Back to Back Concert," Filipino popular music 2003-11-29

Publisher: Celebrity Centre, Church of Scientology, Hollywood CA

Physical Description: Mini DV (SP)

Scope and Content Note

"A Back to Back Concert," Filipino popular music starring Erick Lerma, Mike Mandap, Sessions, Mastaplann, and directed by Jet Montelibano, with musical direction by Christian Buado

Note

Recorded by Caleb Lucas. see notes. DAT recording also made. tape 1 of 3

Box 1, Item 2003.05-059

"A Back to Back Concert," Filipino popular music 2003-11-29

Publisher: Celebrity Centre, Church of Scientology, Hollywood CA

Physical Description: Mini DV (SP)

Scope and Content Note

"A Back to Back Concert," Filipino popular music starring Erick Lerma, Mike Mandap, Sessions, Mastaplann, and directed by Jet Montelibano, with musical direction by Christian Buado

Note

Recorded by Caleb Lucas. see notes. DAT recording also made. tape 2 of 3

Box 1, Item 2003.05-060

"A Back to Back Concert," Filipino popular music 2003-11-29

Publisher: Celebrity Centre, Church of Scientology, Hollywood CA

Physical Description: Mini DV (SP)

Scope and Content Note

"A Back to Back Concert," Filipino popular music starring Erick Lerma, Mike Mandap, Sessions, Mastaplann, and directed by Jet Montelibano, with musical direction by Christian Buado

Note

Recorded by Caleb Lucas. see notes. DAT recording also made. tape 3 of 3

Box 1, Item 2003.05-061

"A Back to Back Concert," Filipino popular music 2003-11-29

Publisher: Celebrity Centre, Church of Scientology, Hollywood CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

"A Back to Back Concert," Filipino popular music starring Erick Lerma, Mike Mandap, Sessions, Mastaplann, and directed by Jet Montelibano, with musical direction by Christian Buado 1. Erick Lerma and Mike Mandap 2. Mastaplann (hip-hop/rap) recorded toward end of tape 61

Note

Recorded by Ann Lucas. see notes. DV recording also made. tape 1 of 3

Box 1, Item 2003.05-062

"A Back to Back Concert," Filipino popular music 2003-11-29

Publisher: Celebrity Centre, Church of Scientology, Hollywood CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

"A Back to Back Concert," Filipino popular music starring Erick Lerma, Mike Mandap, Sessions, Mastaplann, and directed by Jet Montelibano, with musical direction by Christian Buado 1. Erick Lerma and Mike Mandap Mastaplann (hip-hop/rap) recorded toward beginning of Tape 62

Note

Recorded by Ann Lucas. see notes. DV recording also made. tape 2 of 3

Box 1, Item 2003.05-063

"A Back to Back Concert," Filipino popular music 2003-11-29

Publisher: Celebrity Centre, Church of Scientology, Hollywood CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

"A Back to Back Concert," Filipino popular music starring Erick Lerma, Mike Mandap, Sessions, Mastaplann, and directed by Jet Montelibano, with musical direction by Christian Buado 1. Erick Lerma and Mike Mandap Mastaplann (hip-hop/rap) recorded toward beginning of Tape 62

Note

Recorded by Ann Lucas. see notes. DV recording also made. tape 3 of 3

Box 2, Item 2003.05-064

Sariling Atin (Our Very Own) - Philippine Heritage in Songs & Dances, presented by Kahirup International 1984-12-16

Publisher: Wilshire Ebell Theater, Los Angeles

Physical Description: video (VHS)

Scope and Content Note

Sariling Atin (Our Very Own) - Philippine Heritage in Songs & Dances, presented by Kahirup International 1. Philippine Concert Choir 2. Silayan Dance Company 3. Pamanlahi Dance Troupe 4. Hiyas Rondalla Group 5. Filipino-American Family Cultural Group 6. Frank and Baby of the Gomez Family Singers 7. Tom Fuentes, Tenor 8. Philip-Vincent Oliva, Classical Guitarist 9. Eddie Mercado, emcee

Note

Recorded by Samuel Parnes. see program notes. Tape 1 of 2. Part of Samuel Parnes Collection

Box 2, Item 2003.05-065

Sariling Atin (Our Very Own) - Philippine Heritage in Songs & Dances, presented by Kahirup International 1984-12-16

Publisher: Wilshire Ebell Theater, Los Angeles

Physical Description: video (VHS)

Scope and Content Note

Sariling Atin (Our Very Own) - Philippine Heritage in Songs & Dances, presented by Kahirup International 1. Philippine Concert Choir 2. Silayan Dance Company 3. Pamanlahi Dance Troupe 4. Hiyas Rondalla Group 5. Filipino-American Family Cultural Group 6. Frank and Baby of the Gomez Family Singers 7. Tom Fuentes, Tenor 8. Philip-Vincent Oliva, Classical Guitarist 9. Eddie Mercado, emcee

Note

Recorded by Samuel Parnes. see program notes. Tape 1 of 2. Part of Samuel Parnes Collection

Box 1, Item 2003.05-066

Lecture by Samuel Parnes, "Filipino American Composers" 2002-07-25

Performer: Samuel Parnes, Rodell Aure Rosell, Judith Palanca Hansen

Publisher: Filipino American National Historical Society Conference, Los Angeles

Physical Description: Cassette tape

Scope and Content Note

Lecture by Samuel Parnes, "Filipino American Composers," followed by voice/piano performance by Rodel Aure Rosel and Judith Palanca Hansen.

Note

see program notes: S. Parnes' lecture, lyric translations, scores written by Francisco Agcaoili, Emilio Aninao, Festo Aspre, Urbano Mateo Franciso, Amador Bagsao included. Part of Samuel Parnes Collection

Box 2, Item 2003.05-067

Zarzuela - Villa Mariquita by Bayani de Leon Undated

Publisher: Los Angeles?

Physical Description: video (VHS)

Note

Recorded by Samuel Parnes. No notes available. Part of Samuel Parnes Collection

Box 2, Item 2003.05-068

Sariling Himig (Our Music) - student cultural presentation 1994

Performer: UCLA Pilipino students

Publisher: UCLA

Physical Description: video (VHS)

Note

Recorded by Samuel Parnes. No notes available. Part of Samuel Parnes Collection

Box 2, Item 2003.05-069

"Noli Mi Tangere," the first Filipino opera 1988-06-09

Performer: Music Theatre Foundation of the Philippines

Publisher: Wilshire Ebell Theater, Los Angeles

Physical Description: video (VHS)

Scope and Content Note

"Noli Mi Tangere," the first Filipino opera Presented by the Music Theatre Foundation of the Philippines, Starring Andion Fernandez, Nolyn Cabahug, Nomer Son, Fides Cuyugan Asencio

Note

Recorded by Samuel Parnes. See program cover Part of Samuel Parnes Collection

Box 2, Item 2003.05-070

"From Generation to Generation of Faithfuls 60th Anniversary" 1993-06-27

Publisher: Wilshire Ebell Theater, Los Angeles

Physical Description: video (VHS)

Scope and Content Note

"From Generation to Generation of Faithfuls 60th Anniversary," Filipino Christian Fellowship 60th Anniversary Programme - Mass with songs, dances, theater

Note

See program notes. Tape 1 of 2. Part of Samuel Parnes Collection

Box 2, Item 2003.05-071

"From Generation to Generation of Faithfuls 60th Anniversary" 1993-06-27

Publisher: Wilshire Ebell Theater, Los Angeles

Physical Description: video (VHS)

Scope and Content Note

"From Generation to Generation of Faithfuls 60th Anniversary," Filipino Christian Fellowship 60th Anniversary Programme - Mass with songs, dances, theater

Note

See program notes. Tape 2 of 2. Part of Samuel Parnes Collection

Box 2, Item 2003.05-072

Compilation of performances and recordings by Tagumpay de Leon 1993

Performer: Tagumpay de Leon

Publisher: Burbank

Physical Description: Cassette tape

Scope and Content Note

Compilation of performances and recordings by Tagumpay de Leon: 1. Two marches by Felipe Padilla de Leon: Pilipinas pa rin 2. Simbang Gabi (Holy Night mass), St. Robert Bellarmine Church

Note

See program notes. Part of Samuel Parnes Collection

Box 1, Item 2003.05-073

Nitoy Gonzales, Tagumpay de Leon, Boy Angos perform rondalla in Angosï¿½ residence 1988

Performer: Tagumpay de Leon, Nitoy Gonzales, Boy Angos

Publisher: Burbank

Physical Description: Cassette tape

Note

See notes. Part of Samuel Parnes Collection

Box 1, Item 2003.05-074

Noli Mi Tangere, dub of original broadcast recording 1957 0303

Publisher: University of the Philippines

Physical Description: Cassette tape

Note

See notes. Tape 1 of 3. Part of Samuel Parnes Collection

Box 1, Item 2003.05-075

Noli Mi Tangere, dub of original broadcast recording 1957-03-03

Publisher: University of the Philippines

Physical Description: Cassette tape

Note

See notes. Tape 2 of 3. Part of Samuel Parnes Collection

Box 1, Item 2003.05-076

Noli Mi Tangere, dub of original broadcast recording 1957-03-03

Publisher: University of the Philippines

Physical Description: Cassette tape

Note

See notes. Tape 3 of 3. Part of Samuel Parnes Collection

Box 1, Item 2003.05-077

Filipino-American National Historical Society, Los Angeles, ï¿½Legacy and Destinyï¿½: LA Filipino American History Month Symposium 1999-10-17

Performer: FANHS-LA

Publisher: SIPA 3200 W. Temple St. Los Angeles

Physical Description: video (VHS)

Note

See program notes Part of Samuel Parnes Collection

Box 1, Item 2003.05-078

Fil-Am Family Cultural Group - various events 1985

Performer: Fil-Am Family Cultural Group

Publisher: Los Angeles

Physical Description: Cassette Tape

Scope and Content Note

Fil-Am Family Cultural Group - various events - at Jovita Friese's residence, Pasko sa Ngayon on Temple Street, radio interview on KPFK (1987)

Note

See program notes Tape 1 of 2 Part of Samuel Parnes Collection

Box 1, Item 2003.05-079

Fil-Am Family Cultural Group - various events 1985

Performer: Fil-Am Family Cultural Group

Publisher: Los Angeles

Physical Description: Cassette Tape

Scope and Content Note

Fil-Am Family Cultural Group - various events - at Jovita Friese's residence, Pasko sa Ngayon on Temple Street, radio interview on KPFK (1987)

Note

See program notes Tape 2 of 2 Part of Samuel Parnes Collection

Box 2, Item 2003.05-080

Fil-Am Family Cultural Group 20th Anniversary show - "Filipino Cultural Heritage in Songs and Dances" 1991-06-29

Performer: Fil-Am Family Cultural Group

Publisher: San Gabriel Civic Auditorium, San Gabriel, CA

Physical Description: video (VHS)

Scope and Content Note

Fil-Am Family Cultural Group - various events - at Jovita Friese's residence, Pasko sa Ngayon on Temple Street, radio interview on KPFK (1987)

Note

See program notes Tape 2 of 2 Part of Samuel Parnes Collection

Box 1, Item 2003.05-081

Sain Lorenzo Ruiz and Companion Martyrs Canonization Celebration 1987-10-18

Publisher: St. Dominic Church, Los Angeles CA

Physical Description: Cassette tape

Note

See program notes Tape 1 of 2 Part of Samuel Parnes Collection

Box 1, Item 2003.05-082

Sain Lorenzo Ruiz and Companion Martyrs Canonization Celebration 1987-10-18

Publisher: St. Dominic Church, Los Angeles CA

Physical Description: Cassette tape

Note

See program notes Tape 2 of 2 Part of Samuel Parnes Collection

Box 2, Item 2003.05-083

"Alay Kay Nanay," a musical soiree to celebrate the 82nd birthday of Iluminada Mendoza De Leon and the De Leon Family's grand reunion 1994-08-07

Publisher: St. Dominic Church, Los Angeles CA

Physical Description: video (VHS)

Note

See program notes Tape 2 of 2 Part of Samuel Parnes Collection

Box 1, Item 2003.05-084

University of the Philippines Concert Chorus 2003-11-11

Performer: University of the Philippines Concert Chorus

Publisher: Don Powell Theater, San Diego State University

Physical Description: Video Hi8, 8 mm

Scope and Content Note

University of the Philippines Concert Chorus performing gospel music and Pilipino songs

Note

Recorded by Bernard Ellorin. See program notes Part of Bernard Ellorin Collection

Box 1, Item 2003.05-085

University of the Philippines Concert Chorus 2003-11-11

Performer: UC Riverside Gluck Philippine Rondalla Ensemble

Publisher: Cypress Gardens Health Care Center

Physical Description: Mini DV (SP)

Scope and Content Note

UC Riverside Gluck Philippine Rondalla Ensemble performs traditional Philippine folk songs at the Cypress Gardens Health Care Center

Note

Recorded by Bernard Ellorin. See notes Part of Bernard Ellorin Collection

Box 1, Item 2003.05-086

Lecture on Filipino-American popular music by Cherisse Nadal 2003-11-25

Performer: Cherisse Nadal

Publisher: University of California, Riverside

Physical Description: Mini DV (SP)

Scope and Content Note

Lecture on Filipino-American popular music by Cherisse Nadal for Musics of Southeast Asia course taught by Christi-Anne Castro

Note

Recorded by Bernard Ellorin. Ethno archive has consent form, but full consent not given. DO NOT VIEW OR COPY without consent of Cherisse Nadal.

Box 1, Item 2003.05-087

Pakaraguian Kulintang Ensemble performance at San Diego State University 2003-11-25

Performer: Pakaraguian Kulintang Ensemble

Publisher: San Diego State University

Physical Description: Mini DV (LP)

Scope and Content Note

Pakaraguian Kulintang Ensemble performance at San Diego State University, directed by Bernard Ellorin. Music and dances of the Maranao, Magindanao, and Tausug peoples.

Note

Recorded by Bernard Ellorin.

Box 1, Item 2003.05-088

The Love Bazaar 2004-02-07

Publisher: Fil Am Arts, 3121 Temple St., Los Angeles

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

The Love Bazaar 1. Harana Kings, Guitar and vocals - Dungawin Mo Hirang, “To look at a woman through a window” - Sapagkat Mahal Kita 2. Room to Improv, 3 performers 3. Eskwela Kultura, “Closing Wings” - high school rock band 4. Dorian - spoken word plus DJ 5. Vincent Reyes - guitar and voice 1)Barong Tagalog 2) Spanish Romance/Romanza (Anonymous) 3) Carol’s Parasol, by Vincent Reyes 6. The Hurt, rock band from Riverside

Note

Recorded by Eleanor Lipat, Mary Talusan. See notes. DAT tape 1 of 2. Note sound distortion from heavy winds

Box 1, Item 2003.05-089

The Love Bazaar 2004-02-07

Publisher: Fil Am Arts, 3121 Temple St., Los Angeles

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

The Love Bazaar 1. Shmeagol, rock band (Invid, Milo, UCLA Music) 1) ? 2) “I am the Walrus” (Beatles) 3) “How to go Insane” 2. Eskwela Kultura, Closing Wings (again, with lead singer)from Riverside

Note

Recorded by Eleanor Lipat, Mary Talusan. See notes. DAT tape 2 of 2. Note sound distortion from heavy winds

Box 1, Item 2003.05-090

Teach-In on Pilipino Studies 2004-02-28

Publisher: UCLA Bunche Hall Rm 10383

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Teach-In on Pilipino Studies 1. Welcome - Divinigracia 2. Meg Thornton, De la Cruz, Pambid Domingo, Gaerlan, Robinson, Jacinto, Magalong

Note

Recorded by Samuel Parnes. See notes, Mini-DV recording also made. tape 1 of 3

Box 1, Item 2003.05-091

Teach-In on Pilipino Studies 2004-02-28

Publisher: UCLA Bunche Hall Rm 10383

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Teach-In on Pilipino Studies Tagle, Ramos, De la Cruz Discussions

Note

Recorded by Samuel Parnes. See notes, Mini-DV recording also made. tape 2 of 3

Box 1, Item 2003.05-092

Teach-In on Pilipino Studies 2004-02-28

Publisher: UCLA Bunche Hall Rm 10383

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Teach-In on Pilipino Studies Results of discussions, conclusion Discussions

Note

Recorded by Samuel Parnes. See notes, Mini-DV recording also made. tape 3 of 3

Box 1, Item 2003.05-093

Fil Am Arts "Babae" Bazaar 2004-03-06

Publisher: Fil Am Arts, 3121 W. Temple St. Historic Filipinotown

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

1. Stephanie Legazpi sang "My Heart Will Go On," "I Will Always Love You," "You've Got a Friend in Me," "Fallin'" 2. Rashaan Menesses - original spoken word, "Peripheral," "One Hundred Fires on the Road to Paradise" 3. Women of the Balagtasan Collective - Cheryl Samson and Christibelle Villena 4. Open mic: Hossanah Asuncion reads/ performs an original poem 5. Pedro Gil, a Fil-Am rock band, performs 4 songs 6. Berry (?) Bautista sings a song, originally a poem by Phillip Vera Cruz

Note

Recorded by Maria Gardoce. See notes. DV tape also made.

Box 1, Item 2003.05-094

X-Syndrome (rock band) at the El Rey Theatre 2004-03-06

Publisher: El Rey Theatre, Miracle Mile, LA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Jason Nable. See notes. Mini-DV recording also made

Box 1, Item 2003.05-095

St. Columban's Church Sunday Tagalog Mass 2004-03-21

Performer: St. Columban's Church Pilipino Choir

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Samuel Parnes. No item assigned this number.

Box 1, Item 2003.05-098

Alay: A Musical Tribute 2004-03-10

Performer: Rondalla Club of LA, Kayumanggi Philippine music ensemble

Creator: Rex Sampaga

Publisher: Los Angeles, CA

Physical Description: CD

Box 1, Item 2003.05-099

Best of PCN Musical Moments 2004-03-10

Performer: Rex Sampaga

Publisher: North Hollywood, CA

Physical Description: CD

Box 1, Item 2003.05-100

Aima Maria Labra-Makk, a solo piano concert Presented by Fil Am ARTS 2004-02-15

Performer: Aima Maria Labra-Makk

Publisher: Los Angeles, CA

Physical Description: Cassette Tape

Note

Recorded by Samuel Parnes. See notes. Tape 1 of 3. DV tape also made

Box 1, Item 2003.05-101

Aima Maria Labra-Makk, a solo piano concert Presented by Fil Am ARTS 2004-02-15

Performer: Aima Maria Labra-Makk

Publisher: Los Angeles, CA

Physical Description: Cassette Tape

Note

Recorded by Samuel Parnes. note distortion on recording - electric buzzing sound. See notes. Tape 2 of 3. DV tape also made

Box 1, Item 2003.05-102

Aima Maria Labra-Makk, a solo piano concert Presented by Fil Am ARTS 2004-02-15

Performer: Aima Maria Labra-Makk

Publisher: Los Angeles, CA

Physical Description: Cassette Tape

Note

Recorded by Samuel Parnes. note distortion on recording - electric buzzing sound. See notes. Tape 3 of 3. DV tape also made

Box 1, Item 2003.05-103

Aima Maria Labra-Makk, a solo piano concert Presented by Fil Am ARTS 2004-02-15

Performer: Aima Maria Labra-Makk

Publisher: Los Angeles, CA

Physical Description: Mini DV (SP)

Note

Recorded by Jesse Miran. cassette recording also made. see notes. Tape 1 of 2.DV tape also made

Box 1, Item 2003.05-104

Aima Maria Labra-Makk, a solo piano concert Presented by Fil Am ARTS 2004-02-15

Performer: Aima Maria Labra-Makk

Publisher: Los Angeles, CA

Physical Description: Mini DV (SP)

Note

Recorded by Jesse Miran. cassette recording also made. see notes. Tape 2 of 2.DV tape also made

Box 1, Item 2003.05-105

Pabasa ng Pasyong Mahal 2004-04-03

Performer: Loma Lane-Doublegrove Block Rosary Group

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa ng Pasyong Mahal

Note

Recorded by Samuel Parnes. see notes. Also see “Pasiong Mahal” book, AFAMILA Item 2003.5-180.

Box 1, Item 2003.05-106

Pabasa ng Pasyong Mahal 2004-04-03

Performer: Loma Lane-Doublegrove Block Rosary Group

Publisher: 13314 Doublegrove St. Baldwin Park, CA 91706

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa ng Pasyong Mahal

Note

Recorded by Samuel Parnes. see notes. Also see “Pasiong Mahal” book, AFAMILA Item 2003.5-180.

Box 1, Item 2003.05-107

Pabasa ng Pasyong Mahal 2004-04-03

Performer: Loma Lane-Doublegrove Block Rosary Group

Publisher: 13314 Doublegrove St. Baldwin Park, CA 91706

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa ng Pasyong Mahal

Note

Recorded by Samuel Parnes. see notes. Also see “Pasiong Mahal” book, AFAMILA Item 2003.5-180.

Box 1, Item 2003.05-108

Pabasa ng Pasyong Mahal 2004-04-03

Performer: Loma Lane-Doublegrove Block Rosary Group

Publisher: 13314 Doublegrove St. Baldwin Park, CA 91706

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa ng Pasyong Mahal

Note

Recorded by Samuel Parnes. see notes. Also see “Pasiong Mahal” book, AFAMILA Item 2003.5-180.

Box 1, Item 2003.05-109

Pabasa ng Pasyong Mahal 2004-04-03

Performer: Loma Lane-Doublegrove Block Rosary Group

Publisher: 13314 Doublegrove St. Baldwin Park, CA 91706

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa ng Pasyong Mahal

Note

Recorded by Samuel Parnes. see notes. Also see “Pasiong Mahal” book, AFAMILA Item 2003.5-180.

Box 1, Item 2003.05-110

Pabasa ng Pasyong Mahal 2004-04-03

Performer: Loma Lane-Doublegrove Block Rosary Group

Publisher: 13314 Doublegrove St. Baldwin Park, CA 91706

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa ng Pasyong Mahal

Note

Recorded by Samuel Parnes. see notes. Also see "Pasiong Mahal" book, AFAMILA Item 2003.5-180.

Box 1, Item 2003.05-111

St. Columban's Church Palm Sunday Mass 2004-04-04

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content

Note

St. Columban's Church Palm Sunday Mass **Note**

Recorded by Samuel Parnes. see notes.

Box 1, Item 2003.05-112

St. Columban's Church Maundy Thursday Mass 2004-04-08

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

St. Columban's Church Maundy Thursday Mass

Note

Recorded by Samuel Parnes. no notes available Tape 1 of 2

Box 1, Item 2003.05-113

St. Columban's Church Maundy Thursday Mass and Good Friday 2004-04-08

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

4/8/04 St. Columban's Church Maundy Thursday Mass (end) and 4/9/04 Good Friday Mass (beginning)

Note

Recorded by Samuel Parnes. Maundy Thursday Tape 2 of 2. Good Friday Tape 1 of 4. see notes.

Box 1, Item 2003.05-114

St. Columban's Church Good Friday Service 2004-04-08

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

4/9/04 St. Columban's Church Good Friday Service - 7th Last Words of Christ

Note

Recorded by Samuel Parnes. Good Friday Tape 2 of 4. see notes.

Box 1, Item 2003.05-115

St. Columban's Church Good Friday Service and Novena 2004-04-09

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

4/9/04 St. Columban's Church Good Friday Service and Novena

Note

Recorded by Samuel Parnes. Good Friday Tape 3 of 4. see notes.

Box 1, Item 2003.05-116

St. Columban's Church Good Friday Service and Easter Vigil Service 2004-04-09

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

St. Columban's Church Good Friday Service (end) Easter Vigil Service (beginning)

Note

Recorded by Samuel Parnes. see notes. Good Friday Tape 4 of 4 Easter Vigil Tape 1 of 2

Box 1, Item 2003.05-117

St. Columban's Church Easter Vigil Service and Salubong Procession 2004-04-10

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

St. Columban's Church 4/10/04 Easter Vigil Service (end) 4/11/04 Salubong Procession

Note

Recorded by Samuel Parnes. see notes Easter Vigil Tape 2 of 2

Box 1, Item 2003.05-118

St. Columban's Church Easter Sunrise Service and Easter Evening Tagalog Service 2004-04-11

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

St. Columban's Church Easter Sunrise Service Easter Evening Tagalog Service (beginning)

Note

Recorded by Samuel Parnes. see notes. Easter Sunrise Service. Easter Evening Tagalog Service Tape 1 of 2.

Box 1, Item 2003.05-119

St. Columban's Church Easter Evening Tagalog Service 2004-04-11

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

St. Columban's Church Easter Evening Tagalog Service

Note

Recorded by Samuel Parnes. see notes Tape 2 of 2

Box 1, Item 2003.05-120

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group 2004-04-09

Performer: Our Lady of Lourdes Rosary Group

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group

Note

Recorded by Samuel Parnes. see notes also see related Pasiong Mahal book, AFAMILA 2003.5-180 Tape 1 of 5

Box 1, Item 2003.05-121

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group 2004-04-09

Performer: Our Lady of Lourdes Rosary Group

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group

Note

Recorded by Samuel Parnes. see notes also see related Pasiong Mahal book, AFAMILA 2003.5-180 Tape 2 of 5

Box 1, Item 2003.05-122

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group 2004-04-09

Performer: Our Lady of Lourdes Rosary Group

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group

Note

Recorded by Samuel Parnes. see notes also see related Pasiong Mahal book, AFAMILA 2003.5-180 Tape 3 of 5

Box 1, Item 2003.05-123

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group 2004-04-09

Performer: Our Lady of Lourdes Rosary Group

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group

Note

Recorded by Samuel Parnes. see notes also see related Pasiong Mahal book, AFAMILA 2003.5-180 Tape 4 of 5

Box 1, Item 2003.05-124

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group 2004-04-09

Performer: Our Lady of Lourdes Rosary Group

Publisher: Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Pabasa at Villafranca Residence, Our Lady of Lourdes Rosary Group

Note

Recorded by Samuel Parnes. see notes also see related Pasiong Mahal book, AFAMILA 2003.5-180 Tape 5 of 5

Box 3, Item 2003.05-125

26 Photographs by Sam Parnes of April 2004 Filipino Easter season services 2004-04-09

Publisher: Los Angeles, CA

Physical Description: Photographs

Scope and Content Note

26 Photographs by Sam Parnes of April 2004 Filipino Easter season services, Baldwin Park and St. Columban's Church

Note

Recorded by Samuel Parnes. see notes.

Box 1, Item 2003.05-126

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 2004-04-17

Publisher: Culver City Radisson Hotel, Los Angeles, CA

Physical Description: Mini DV (LP)

Scope and Content Note

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 1. Welcome by Frank Divinigracia, Rodell Rosell National Anthem 2. Margi Rodriguez intros Donors and Scholars 3. JA'A 4. Dominic and Sachigo Magwili award 5. Linda Mabalot Award, Film 6. Ernesto Forondo Award 7. Jasmin Gonzalez 8. Enrique Dela Cruz

Note

Recorded by Maria Gardoce. see notes. DAT recording also made. Tape 1 of 3

Box 1, Item 2003.05-127

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 2004-04-17

Publisher: Culver City Radisson Hotel, Los Angeles, CA

Physical Description: Mini DV (LP)

Scope and Content Note

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 1. Enrique Dela Cruz 2. Raffle, Closing and Acknowledgements 3. Full Circle

Note

Recorded by Maria Gardoce. see notes. DAT recording also made. Tape 2 of 3

Box 1, Item 2003.05-128

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 2004-04-17

Publisher: Culver City Radisson Hotel, Los Angeles, CA

Physical Description: Mini DV (LP)

Scope and Content Note

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 1. Full Circle

Note

Recorded by Maria Gardoce. see notes. DAT recording also made. Tape 3 of 3.

Box 1, Item 2003.05-129

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 2004-04-17

Publisher: Culver City Radisson Hotel, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Samuel Parnes. see notes. DV Tapes also made. Tape 1 of 3

Box 1, Item 2003.05-130

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 2004-04-17

Publisher: Culver City Radisson Hotel, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Samuel Parnes. see notes. DV Tapes also made. Tape 2 of 3

Box 1, Item 2003.05-131

Pilipino Alumni Association of UCLA Fourth Annual Benefit Dinner 2004-04-17

Publisher: Culver City Radisson Hotel, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Samuel Parnes. see notes. DV Tapes also made. Tape 3 of 3

Box 1, Item 2003.05-132

Thanksgiving Celebration/Philippine Fiesta for Bishop Oscar Solis at St. Genevieve High School 2004-04-24

Publisher: St. Genevieve High School, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

1. Eucharist Celebration - Mass (beginning)

Note

Recorded by Samuel Parnes. See notes. Note restrictions on consent. Tape 1 of 5

Box 1, Item 2003.05-133

Thanksgiving Celebration/Philippine Fiesta for Bishop Oscar Solis at St. Genevieve High School 2004-04-24

Publisher: St. Genevieve High School, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

1. Eucharist Celebration - Mass (end) 2. Pamana Rondalla - BAD RECORDING; DO NOT ALLOW LISTENING OR COPYING

Note

Recorded by Samuel Parnes. See notes. Note restrictions on consent. Tape 2 of 5

Box 1, Item 2003.05-134

Thanksgiving Celebration/Philippine Fiesta for Bishop Oscar Solis at St. Genevieve High School 2004-04-24

Publisher: St. Genevieve High School, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

1. Pamana Rondalla - BAD RECORDING; DO NOT ALLOW LISTENING OR COPYING 2. National Anthems by Kundirana 3. Sining Ginto Folk Dance Group - NO CONSENT; DO NOT ALLOW LISTENING OR COPYING 4. Song by theresa Christine Fajardo - NO CONSENT; DO NOT ALLOW LISTENING OR COPYING 5. ï¿½Surprise Presentation Iï¿½ - NO CONSENT; DO NOT ALLOW LISTENING OR COPYING 6. Kultura Folk Dance Group

Note

Recorded by Samuel Parnes. See notes. Note restrictions on consent. Tape 3 of 5

Box 1, Item 2003.05-135

Thanksgiving Celebration/Philippine Fiesta for Bishop Oscar Solis at St. Genevieve High School 2004-04-24

Publisher: St. Genevieve High School, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

1. Lara Avengoza - NO CONSENT; DO NOT ALLOW LISTENING OR COPYING 2. Aldeguer Sisters Performing Arts 3. “Surprise Presentation II” -NO CONSENT; DO NOT ALLOW LISTENING OR COPYING 4. Hip Hop Dancers “Barkada” - NO CONSENT; DO NOT ALLOW LISTENING OR COPYING 5. Jonah Peralta -NO CONSENT; DO NOT ALLOW LISTENING OR COPYING

Note

Recorded by Samuel Parnes. See notes. Note restrictions on consent. Tape 4 of 5

Box 1, Item 2003.05-136

Thanksgiving Celebration/Philippine Fiesta for Bishop Oscar Solis at St. Genevieve High School 2004-04-24

Publisher: St. Genevieve High School, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Scope and Content Note

Thanksgiving Celebration/Philippine Fiesta for Bishop Oscar Solis at St. Genevieve High School 1. Alay Tinig 2. St. Columban Divine Mercy Choir 3. Song by Elaine Bondoc

Note

Recorded by Samuel Parnes. See notes. Note restrictions on consent. Tape 5 of 5

Box 1, Item 2003.05-137

SIPA 32nd Anniversary Awards Benefit Dinner 2004-05-01

Publisher: Los Angeles Marriott Downtown, Los Angeles, CA

Physical Description: Mini DV (LP)

Scope and Content Note

1. VIP Reception - Pamana Rondalla 2. VIP Reception - Joey Guila, Benito Miranda 3. VIP Reception - Joey Guila intros honorees 4. VIP Reception - Joel Jacinto intros Georg Nakata and Heidi Rita 5. VIP Reception - Alex Kim, awardees receive citations 6. VIP Reception - Mike Honda 7. VIP Reception - Astrid Garcia 8. VIP Reception - Marie Eloria Hubilla & Jonathan Macaranas, Nia Peeples 9. Nia Peeples intros Pamana Rondalla & Eskwela Kultura 10. Eskwela Kultura dances Tinikling & hip hop 11. Nia Peeples intros Joey Guila 12. Joey Guila, comedian 13. Eric Garcetti awards Xavier Becerra 14. Amy Hill awards Alec Mapa

Note

Recorded by Maria Gardoce. See notes. DAT recording also made. Tape 1 of 3

Box 1, Item 2003.05-138

SIPA 32nd Anniversary Awards Benefit Dinner 2004-05-01

Publisher: Los Angeles Marriott Downtown, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Hanna Nacu intros Troy Philippines 2. Nia Peeples intros Melissa Constantino's performance of "Paper Moon" 3. Nia Peeples intros Harlemm Lee's performance 4. Benita Miranda intros Virginia Victorin of Washington Mutual 5. Joel Jacinto speaks about SIPA 6. Nia Peeples intros Melody Butui's performance of "Chain, Chain, Chain" and "Bewitched" 7. Nia Peeples intros Lani Misalucha's performance of "I Will Always Love You" and "My Heart Will Go On" 8. Helen Barber intros Maria "Yey" Coronel 9. Warren Furutani intros Frank Quiambar 10. Theresa Vallente intros Theata Delta Beta of CSU Long Beach 11. Nia Peeples intros Paolo Montalban's "My One and Only Love" 12. Nia Peeples intros Lea Salonga

Note

Recorded by Maria Gardoce. See notes. DAT recording also made. Tape 2 of 3

Box 1, Item 2003.05-139

SIPA 32nd Anniversary Awards Benefit Dinner 2004-05-01

Publisher: Los Angeles Marriott Downtown, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

SIPA 32nd Anniversary Awards Benefit Dinner 1. Lea Salonga speaks, performs Freddy Aguilar's "Anak" and "Imagine" by John Lennon 2. Goodnight by Gloria Morelos and Denise Wolfe

Note

Recorded by Maria Gardoce. See notes. DAT recording also made. Tape 3 of 3

Box 1, Item 2003.05-140

SIPA 32nd Anniversary Awards Benefit Dinner 2004-05-01

Publisher: Los Angeles Marriott Downtown, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Samuel Parnes. See notes. Mini-DV recording also made. Tape 1 of 3.

Box 1, Item 2003.05-141

SIPA 32nd Anniversary Awards Benefit Dinner 2004-05-01

Publisher: Los Angeles Marriott Downtown, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Samuel Parnes. See notes. Mini-DV recording also made. Tape 2 of 3.

Box 1, Item 2003.05-142

SIPA 32nd Anniversary Awards Benefit Dinner 2004-05-01

Publisher: Los Angeles Marriott Downtown, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Samuel Parnes. See notes. Mini-DV recording also made. Tape 3 of 3.

Box 1, Item 2003.05-143

The AFAMILA Festival 2004-05-08

Publisher: UCLA Ethnomusicology Courtyard, Schoenberg Music Building, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. DJ E.T. spins 2. Pakaraguian Kulintang Ensemble 3. AFAMILA Presentation by Eleanor Lipat, John Vallier, Joel Jacinto 4. The Balagtasan Collective (spoken word)

Note

Recorded by Maria Gardoce, Mary Talusan, Samuel Parnes. See notes. DAT recording also made. DV Tape 1 of 3.

Box 1, Item 2003.05-144

The AFAMILA Festival 2004-05-08

Publisher: UCLA Ethnomusicology Courtyard, Schoenberg Music Building, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Moonbella13 2. The Foundation Collective 3. Abalos Pros 4. Sayaw Ng Silangan 5. Manaois Systems International (beginning)

Note

Recorded by Maria Gardoce, Mary Talusan, Samuel Parnes. See notes. DAT recording also made. DV Tape 2 of 3.

Box 1, Item 2003.05-145

The AFAMILA Festival 2004-05-08

Publisher: UCLA Ethnomusicology Courtyard, Schoenberg Music Building, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Manaois Systems International (continued) 2. INVID

Note

Recorded by Maria Gardoce, Mary Talusan, Samuel Parnes. See notes. DAT recording also made. DV Tape 3 of 3.

Box 1, Item 2003.05-146

The AFAMILA Festival 2004-05-08

Publisher: UCLA Ethnomusicology Courtyard, Schoenberg Music Building, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Maria Gardoce, Samuel Parnes. See notes. Mini-DV recording also made. DAT Tape 1 of 3.

Box 3, Item 2003.05-147

The AFAMILA Festival 2004-05-08

Publisher: UCLA Ethnomusicology Courtyard, Schoenberg Music Building, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Maria Gardoce, Samuel Parnes. See notes. Mini-DV recording also made. DAT Tape 2 of 3.

Box 3, Item 2003.05-148

The AFAMILA Festival 2004-05-08

Publisher: UCLA Ethnomusicology Courtyard, Schoenberg Music Building, Los Angeles, CA

Physical Description: Digital Audio Tape, 48KHz

Note

Recorded by Maria Gardoce, Samuel Parnes. See notes. Mini-DV recording also made. DAT Tape 3 of 3.

Box 1, Item 2003.05-149

UCLA Samahang Pilipino Annual Pilipino Culture Night 2004-05-22

Publisher: Royce Hall, UCLA, Los Angeles, CA

Physical Description: Mini DV (LP)

Note

Recorded by Eleanor Lipat. See notes. Tape 1 of 2. Missing about 30-40 minutes of performance in the middle, after intermission.

Box 1, Item 2003.05-150

UCLA Samahang Pilipino Annual Pilipino Culture Night 2004-05-22

Publisher: Royce Hall, UCLA, Los Angeles, CA

Physical Description: Mini DV (LP)

Note

Recorded by Eleanor Lipat. See notes. Tape 2 of 2. Missing about 30-40 minutes of performance in the middle, after intermission.

Box 1, Item 2003.05-151

Mayor Hahn's Los Angeles Asian Pacific-Islander American Heritage Month Reception 2004-05-26

Publisher: Peterson Automotive Museum, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Welcome by Koreatown Princesses, Nisei Court, Chinatown Princesses 2. Paolo Montalban and Joy Bisco, Masters of Ceremonies 3. UCLA American Chinese Association Lion Dance Troupe 4. Taiko Drummers 5. Full Circle Band 6. Lani Misaluch 6. Greetings by Mayor James K. Hahn, Introduction of honorees and sponsors 7. Jung Im Lee Korean Dance Academy 8. Halau Keali'i o Nalani (beginning)

Note

Recorded by Eleanor Lipat. See notes. Tape 1 of 2.

Box 1, Item 2003.05-152

Mayor Hahn's Los Angeles Asian Pacific-Islander American Heritage Month Reception 2004-05-26

Publisher: Peterson Automotive Museum, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Halau Keali'i o Nalani (continued) 2. Joey Guila, comedian 3. Full Circle band 4. Homestyle Band

Note

Recorded by Eleanor Lipat. See notes. Tape 2 of 2.

Box 1, Item 2003.05-153

St. Columban's Church Flores De Mayo Celebration 2004-05-29

Publisher: St. Columban's Church, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Novena (1 hour) 2. Mass

Note

Recorded by Samuel Parnes. See notes. Tape 1 of 3.

Box 1, Item 2003.05-154

St. Columban's Church Flores De Mayo Celebration 2004-05-29

Publisher: St. Columban's Church, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

1. Mass (continued) 2. Stage show

Note

Recorded by Samuel Parnes. See notes. Tape 2 of 3.

Box 1, Item 2003.05-155

St. Columban's Church Flores De Mayo Celebration 2004-05-29

Publisher: St. Columban's Church, Los Angeles, CA

Physical Description: Mini DV (SP)

Scope and Content Note

3. Stage show: Divine Mercy choir (continued), Hawaiian dance

Note

Recorded by Samuel Parnes. See notes. Tape 3 of 3.

Box 3, Item 2003.05-156

The Pakaraguian Kulintang Ensemble and the Wat Thai Band 2003-10-09

Publisher: UCLA Fowler Museum, Los Angeles, CA

Physical Description: Photographs

Scope and Content Note

23 Photographs by Jonathan Ritter: The Pakaraguian Kulintang Ensemble and the Wat Thai Band

Note

Recorded by Jonathan Ritter. Also see DV tapes 2003.5-45 and 46 and notes

Box 3, Item 2003.05-157

"Cast the First Stone" 2003-10-09

Performer: Kontrast

Publisher: UCLA Fowler Museum, Los Angeles, CA

Physical Description: CD-R

Scope and Content Note

1. Nightmare 2. 5ive Hands 3. Crossings 4. Yao!!! 5. Settle With Us

Note

Demo CD recording. no notes available.

Box 3, Item 2003.05-158

MoonBella13 Undated

Performer: MoonBella13

Scope and Content Note

MoonBella13: vocals, keys, flute and lyrics by Stella-Marie, Production by Asi Friedman, Recorded at Animeproject Studios 1. Complicated 2. Positively Solitary 3. I Am 4. Face Myself 5. Let It Go www.moonbella13.com

Note

Commercial Demo CD recording. no notes available

Box 3, Item 2003.05-159

immij DEMO Undated

Performer: Immij

Physical Description: CD-R

Scope and Content Note

immij DEMO, www.immijladies.com 1. Iï¿½m Still Your Girl 2. So In Love 3. Ladies Anthem

Note

Commercial Demo CD recording. see notes for press kit

Box 3, Item 2003.05-160

immij "destined" Undated

Performer: Immij

Publisher: Daly City, CA

Physical Description: CD-R

Scope and Content Note

1. destined (intro) 2. hypnotized 3. so in love 4. i'm still you girl 5. i wish 6. ladies' anthem 7. good girls 8. someone who 9. when you came into my life 10. if only 11. how could you 12. still i hold on 13. beautiful 14. waiting for you 15. faithfully 16. someone who (at the club remix)

Note

Commercial Demo CD recording. see notes for press kit

Item 2003.05-161

Flip Nunez, "My Own Time and Space" Undated

Performer: Flip Nunez

Physical Description: LP Disc

Scope and Content Note

Side One: See You Later, This Time for Good, Why Did you Come Into My Life Side Two: Happying, D'ju Like Me, Happiness is When You're Home, Mr. Cool

Note

See Ethno Archive ARLP 5442. deposited by Florante Peter Ibanez

Box 2, Item 2003.05-162

Silayan Philippine-American Dance Company: Guide Sample of Works Undated

Performer: Silayan Philippine-American Dance Company

Physical Description: Video (VHS)

Note

see notes. Part of Sam Parnes Collection

Box 2, Item 2003.05-163

Fil-Am Family Cultural Group Performances 1993-07-31

Performer: Fil-Am Family Cultural Group, Larry Geronca

Publisher: LA, CA and Sicily

Physical Description: Video (VHS)

Scope and Content Note

1. Fil-Am Family Cultural Group performs in Sicily 2. Larry Geronca excerpts from the Annual FALAPO (Filipino Postal Workers) gathering 1. The FALAPO Hymn, composed by Larry Geronca 3. A Kahirup event:ati-atihan dance and pagdiwata

Note

see notes. Part of Sam Parnes Collection

Box 2, Item 2003.05-164

2003 Mindanao Tribal Tour excerpts 2003 0717

Publisher: Mindanao, Philippines

Physical Description: Video (VHS)

Scope and Content Note

2003 Mindanao Tribal Tour excerpts: Music and dance performances from the Maranao Maguindanao, Tigwananon Manobo, and Badjao tribes from the provinces of Lanao Del Norte and Sur, Bukidnon, and Davao City in Mindanao

Note

Recorded by Bernard Ellorin. See notes.

Box 2, Item 2003.05-165

Video clips compiled for May 8, 2004 AFAMILA Festival screeningv 2003-07-17

Publisher: Mindanao, Philippines

Physical Description: video (VHS)

Scope and Content Note

Video clips compiled for May 8, 2004 AFAMILA Festival screening, by Mary Talusan. Excerpts from: 1. Pakaraguian Kulintang Ensemble 2. Filipino Veteranï¿½s Day Parade 3. 3rd Annual Filipino American Library Gala 4. Immij

Note

Compiled by Mary Talusan. Tape 1 of 2. See notes.

Box 2, Item 2003.05-166

Video clips compiled for May 8, 2004 AFAMILA Festival screeningv 2003-07-17

Publisher: Mindanao, Philippines

Physical Description: video (VHS)

Scope and Content Note

Video clips compiled for May 8, 2004 AFAMILA Festival screening, by Mary Talusan. Excerpts from: 1. UC Riverside Rondalla Ensemble, directed by Tagumpay de Leon 2. Pilipino Alumni Association of UCLA 4th Annual Fundraising Benefit

Note

Compiled by Mary Talusan. See notes. Tape 2 of 2.

Box 2, Item 2003.05-167

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

General Session 1: Ramon A. Obusan and Ricardo D. Trimillos General Session 2: Ramon A. Obusan and Ricardo D. Trimillos

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 1 of 13

Box 2, Item 2003.05-168

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

General Session 3: Ramon A. Obusan and Ricardo D. Trimillos Maguindanao Culture with Danny Kalanduyan Kalinga Culture with Michael Wandag

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 2 of 13

Box 2, Item 2003.05-169

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Philippine Material Culture Presentation with Ramon A. Obusan VHS TAPE RECORDING IS BLANK.

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 3 of 13

Box 2, Item 2003.05-170

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Music Workshop 1: Philippine Music Overview Part 1 with Orly Ocampo

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 4 of 13

Box 2, Item 2003.05-171

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Music Workshop 1: Philippine Music Overview Part 2 with Orly Ocampo

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 5 of 13

Box 2, Item 2003.05-172

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Music Workshop 3: Kulintang Music, Part 1 with Danny Kalanduyan Music Workshop 4: Kulintang Music, Part 2 with Danny Kalanduyan

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 6 of 13

Box 2, Item 2003.05-173

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Music Workshop 5: Philippine Rondalla with Ricardo D. Trimillos and the Rondalla Club of Los Angeles Music Workshop 6: Lumad Music with Orly Ocampo

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 7 of 13

Box 2, Item 2003.05-174

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Music Workshop 8: Cordillera Music, Part 1 with BIBAK Dance Ensemble Music Workshop 8: Cordillera Music, Part 2 with BIBAK Dance Ensemble

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 8 of 13

Box 2, Item 2003.05-175

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Dance Workshop 1: Idudu with Ramon A. Obusan Dance Workshop 7: Pig-agawan with Ramon A. Obusan

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 9 of 13

Box 2, Item 2003.05-176

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Dance Workshop 2: Pantomina with Ramon A. Obusan Dance Workshop 4: Pansak with Ramon A. Obusan

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 10 of 13

Box 2, Item 2003.05-177

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Dance Workshop 3: Minandagit with Ramon A. Obusan Dance Workshop 8: Pastores with Ramon A. Obusan

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 11 of 13

Box 2, Item 2003.05-178

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Dance Workshop 5: Sua Ko Sua with Ramon A. Obusan Dance Workshop 6: Bayluhan with Ramon A. Obusan

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 12 of 13

Box 2, Item 2003.05-179

Philippine Dance Gathering and Workshops 2001, organized by Kayamanan Ng Lahi 2001

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

PDGW Participant Showcase, Featuring Group 1-8, Ramon Obusan Folkloric Group, Danny Kalanduyan, Rondalla Club of LA, Kayamanan Ng Lahi, and the BIBAK Dance Ensemble

Note

Recorded by Kayamanan Ng Lahi. see notes. Tape 13 of 13

Box 3, Item 2003.05-180

Awit At Salaysay Ng Pasiong Mahal, ni Hesukristong Panginoon Natin Sukat Ipag-alab ng Puso ng Sinumang Babasa (Pasion Henesis) 2004-06-23

Performer: Loma Lane-Doublegrove Block Rosary Group

Publisher: Los Angeles, CA

Physical Description: Book

Note

See ORION records for call number. also see AFAMILA Pabasa recordings 2003.5-105 to 110, 120 to 124. Property of Loma Lane-Doublegrove Block Rosary Group, deposited to AFAMILA collection.

Box 2, Item 2003.05-181

Kultura Philippine Folk Arts (U.S. based group in Pasadena, CA) 1995-10-07

Performer: Kultura Philippine Folk Arts

Publisher: Thorne Hall, Occidental College, LA, CA

Physical Description: video (VHS)

Note

Deposited by Peter De Guzman. See program notes.

Box 2, Item 2003.05-182

Bayanihan Philippine National Dance Company performance 1996

Performer: Bayanihan Philippine National Dance Company

Publisher: Manila Hotel, Manila, Philippines

Physical Description: video (VHS)

Note

Deposited by Peter De Guzman. No notes available.

Box 2, Item 2003.05-183

Ramon Obusan Folkloric Group 1998

Performer: Ramon Obusan Folkloric Group

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

Ramon Obusan Folkloric Group (circa 1998) Return from 2 month European tour, Homecoming show at the Cultural Center of the Philippines

Note

Deposited by Peter De Guzman. No notes available.

Box 2, Item 2003.05-184

"**Mga Anak Ng Inang Daigdig**" **- Children of Mother Earth 2002-06**

Performer: Youth Folkloric Troupe from Tondo, Manila, Philippines

Publisher: Los Angeles, CA

Physical Description: video (VHS)

Scope and Content Note

"Mga Anak Ng Inang Daigdig" - Children of Mother Earth Youth Folkloric group from Tondo, Manila (trained by Ramon Obusan dancers)

Note

Deposited by Peter De Guzman. No notes available.

Box 1, Item 2003.05-185

Pilita Corrales, Musika Pilipina 2004-06-23

Performer: Pilita Corrales

Physical Description: Cassette tape

Scope and Content Note

Musika Pilipina A&W International AWC-1017

Note

No notes available. Commercial recording deposited by Barbara Gaerlan

Box 1, Item 2003.05-186

Rey Valera 2004-06-23

Performer: Rey Valera

Physical Description: Cassette tape

Note

Tape dub copy. No notes available. Commercial recording deposited by Barbara Gaerlan

Box 1, Item 2003.05-187

Kuh Ledesma, Ako Ay Pilipino 2004-06-23

Performer: Kuh Ledesma

Physical Description: Cassette tape

Note

Tape dub copy. No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-188

Jaya 2004-06-23

Performer: Jaya

Physical Description: Cassette tape

Scope and Content Note

Jaya 1996 Viva Records Corporation VC-96-281

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-189

South Border 2004-06-23

Performer: South Border

Physical Description: Cassette tape

Scope and Content Note

South Border 1996 Sony Music Entertainment Inc., Columbia 4851674

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-190

Lost Generation, Various Artists 2004-06-23

Performer: Various

Physical Description: Cassette tape

Scope and Content Note

Lost Generation, Various Artists - Grupong Pendong, Susan Fernandez-Magno, Buklod, Jess Santiago, Noel Cabangon, The Jerks, Salatin, Gary Granada, Liling Briones, Musicians for Peace 1992 Freedom from Debt Coalition FDC

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-191

Jess Santiago, Obando 2004-06-23

Performer: Various

Physical Description: Cassette tape

Scope and Content Note

Obando 1993 Himigbayan Productions HP-OBD002

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-192

Heber Bartolome, Tatlong Kahig Isang Tuka 2004-06-23

Performer: Heber Bartolome

Physical Description: Cassette tape

Scope and Content Note

Tatlong Kahig Isang Tuka 1992 BMG Records MRMC020

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-193

After Image, Tag Ulan Tag Araw 2004-06-23

Performer: After Image

Physical Description: Cassette tape

Scope and Content Note

Tag Ulan Tag Araw 1994 DYNA Products, Inc. MC_DYP86/118

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-194

Ibong Malaya Vol. 1: Songs of Freedom and Struggle From Philippine Prisons 2004-06-23

Performer: Ibong Malaya

Physical Description: Cassette tape

Scope and Content Note

Ibong Malaya Vol. 1: Songs of Freedom and Struggle From Philippine Prisons 1982 Resource Center for Philippine Concerns RCPC002

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-195

Ibong Malaya Vol. 2: Songs of Freedom and Struggle From Philippine Prisons 2004-06-23

Performer: Ibong Malaya

Physical Description: Cassette tape

Scope and Content Note

Ibong Malaya Vol. 1: Songs of Freedom and Struggle From Philippine Prisons 1982 Resource Center for Philippine Concerns RCPC002

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-196

Yano 2004-06-23

Performer: Yano

Physical Description: Cassette tape

Scope and Content Note

Yano 1994 Alpha Records Corp. ALC94-7911

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-197

Handog Ng Pilipino Sa Mundo, Various Artists 2004-06-23

Performer: various

Physical Description: Cassette tape

Scope and Content Note

Handog Ng Pilipino Sa Mundo, Various Artists - Celeste Legaspi, Kuh Ledesma, Apo Hiking Society, Ivy Violan, Gretchen Barretto, Noel Trinidad, Subas Herrero, Edru Abraham, Coritha & Eric, Inang Laya, Joseph Olfindo & Leah Navarro 1986 Wea Records M5-P-94,288

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-198

Crossroads: Songs in Filipino and English 2004-06-23

Publisher: San Francisco, California

Physical Description: Cassette tape

Scope and Content Note

Crossroads: Songs in Filipino and English 1988 Nancy Pearson Arcellana, Jorge Emmanuel, Philippine Assistance for Technology and Health (PATH), San Francisco, California

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-199

Inang Laya 2004-06-23

Performer: Inang Laya

Publisher: San Francisco, California

Physical Description: Cassette tape

Scope and Content Note

Inang Laya 1986 DYNA Products, Inc. TC-DYP-86/5California

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 1, Item 2003.05-200

ASIN, Himig Ng Lahi 2004-06-23

Performer: ASIN

Publisher: San Francisco, California

Physical Description: Cassette tape

Scope and Content Note

Himig Ng Lahi 1983 Ivory Records Corporation, IRC-C-A118

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-201

Tatsulok 1991 Buklod 2004-06-23

Performer: Buklod

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-202

Kalamansi sa Sugat 2004-06-23

Performer: Heber Bartolome

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Kalamansi sa Sugat 1985 Akasha Records ARLP-001

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-203

Huling Balita (The Latest): Filipino Songs of the Struggle 2004-06-23

Performer: Musika

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Huling Balita (The Latest): Filipino Songs of the Struggle 1983 Philippine Education Support Committee PESCOM, San Francisco, CA

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-204

The Best of Apo Hiking Society 2004-06-23

Performer: Apo Hiking Society

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

The Best of Apo Hiking Society (year?) Wea Records, M5-P-94,075

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-205

Apo Hiking Society, Pagkatapos Ng Palabas 2004-06-23

Performer: Apo Hiking Society

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Pagkatapos Ng Palabas 1980 JEM Recording Co., Inc., JC-114 TLS-C-D072

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-206

Eraserheads, ultraelectromagneticpop! 2004-06-23

Performer: Eraserheads

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

ultraelectromagneticpop! 1993 BMG Records, Inc. mrmc032

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-207

Francis M., Meron Akong Ano! 2004-06-23

Performer: Francis M.,

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Meron Akong Ano! 1993 OctoArts International, Inc., ORIHG-1098

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-208

Mabuhay Singers, Halinat Umawit 2004-06-23

Performer: Mabuhay Singers

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Halinat Umawit (year?) M.P. Villar Enterprises, V5048c

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-209

Gilopez Kabayao Plays Philippine Folk Songs 2004-06-23

Performer: Mabuhay Singers

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Halinat Umawit (year?) M.P. Villar Enterprises, V5048c

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-210

Gary Granada, 1994 2004-06-23

Performer: Gary Granada

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

1994 (year?) Gary Granada

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-211

Gary Granada Live! 2004-06-23

Performer: Gary Granada

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

1994 Gary Granada

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-212

Gary Granada, Ganun Pa Rin 2004-06-23

Performer: Gary Granada

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

(year?) Gary Granada

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-213

Gary Granada, Standard Issue 2004-06-23

Performer: Gary Granada

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

(year?) Gary Granada

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-214

Minamahal Kita 2004-06-23

Performer: Freddie Aguilar

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Minamahal Kita 1993 Alpha Records Productions, ALC-93-7868

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-215

Mga Awit ng Tanod-lupa 2004-06-23

Performer: Joey Ayala at ang Bagong Lumad

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Mga Awit ng Tanod-lupa 1991 Universal Records M5P-94,614

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-216

Lumad Sa Syudad 2004-06-23

Performer: Joey Ayala at ang Bagong Lumad

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Lumad Sa Syudad 1992 Universal Records M5P 94,687

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-217

Magkabilaan 2004-06-23

Performer: Joey Ayala at ang Bagong Lumad

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Magkabilaan 1987 Development Education Media Services, DEMS

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-218

Panganay ng Umaga, Bagong Timpla 1989 2004-06-23

Performer: Joey Ayala at ang Bagong Lumad

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Panganay ng Umaga, Bagong Timpla 1989 1989 Bagong Lumad Artists Foundation, Inc.

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-219

Bayang Barrios, Makulay 2004-06-23

Performer: Bayang Barrios

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Makulay 1996 Universal Records M5P-94,899

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-220

Lunggating Pilipino 2004-06-23

Performer: Edru Abraham at ang Kontra-Gapi (Kontemporayong Gamelan Pilipino)

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Lunggating Pilipino 1994 Produksyong Itawit-Ibanag

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-221

Edru Abraham at ang Kontra-Gapi 2004-06-23

Performer: Edru Abraham at ang Kontra-Gapi (Kontemporayong Gamelan Pilipino)

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Edru Abraham at ang Kontra-Gapi (Kontemporayong Gamelan Pilipino) (year?) Produksyong Itawit-Ibanag

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-222

World Beat World Music Filipino 2004-06-23

Performer: Edru Abraham at ang Kontra-Gapi (Kontemporayong Gamelan Pilipino)

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

World Beat World Music Filipino (year?) Produksyong Itawit-Ibanag

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-223

Tao Music 2004-06-23

Performer: Grace Nono

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Tao Music 1993 BMG Records (Pilipinas), Inc., MRMC030

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-224

Philippine Gong Music 2004-06-23

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Muranao Kakolintang: Philippine Gong Music from Lanao Vol. 1, The Villages of Romayas and Buribid (year?) Lyricord Disc, Inc., LLCT7322

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 3, Item 2003.05-225

Ancient Rhythms Urban Sounds 2004-06-23

Performer: Kulintang Arts

Publisher: Los Angeles, CA

Physical Description: Cassette tape

Scope and Content Note

Ancient Rhythms Urban Sounds 1989 Kulintang Arts, San Francisco, CA

Note

No notes available. Commercial recording deposited by Barbara Gaerlan.

Box 2, Item 2003.05-226

Gombert Castle, Marseilles 26th Annual International Folklore Festival 1990-07-04

Performer: various

Publisher: Marseilles, France

Physical Description: Cassette tape

Scope and Content Note

Gombert Castle, Marseilles 26th Annual International Folklore Festival, July 4-14, 1990. See performance by “Company Jewels of the East of Manila” (actually the Fil-Am Family Cultural Group of Los Angeles)

Note

see notes. Part of the Samuel Parnes collection

Appendix B

Preliminary Finding Aid for the Ube Arte Collection 1997-2020

Background: From 2019 to 2020 the UCLA Ethnomusicology Archive partnered with Ube Arte to compile audiovisual recordings, photographs, and documentation donated by individuals and organizations active in Filipino-American arts in California, resulting in an inventory of significant community moments from the 1980s to 2020. Ube Arte Collection donors include:

- Nilo Alcala
- Caroline Cabading
- Michelle Camaya Julian
- Marlo Campos
- Christi-Anne Castro
- Bernard Ellorin
- FilAm ARTS c/o Giselle Töngi-Walters
- Eleanor Lipat-Chesler
- Malaya Filipino American Dance Arts c/o Peter Paul De Guzman
- Pakaraguian Kulintang Ensemble
- Pamana Kali c/o Guro Alvin Catacutan
- Parangal Dance Company c/o Eric Solano
- Darleen Principe
- Samahan Filipino American Performing Arts & Education Center
- Will Simbol
- Mary Talusan

Update: As of August 31, 2020, the release date of the book, *Our Culture Resounds, Our Future Reveals*, 724 Ube Arte collection digital audiovisual files are currently being processed by the UCLA Ethnomusicology Archive for inclusion and access on the California Revealed website. This preliminary finding aid is an early draft, included here to give a general sense of the collection contents. Item titles and descriptions are subject to change.

Furthermore, due to closure of the California Revealed facility during the COVID-19 pandemic, processing of 125 physical items in the Ube Arte collection has been delayed indefinitely. We look forward to finalizing this valuable online archival collection as soon as it is safe to do so.

Link to Ube Arte Collection on California Revealed: https://californiarevealed.org/collections/university-california-los-angeles-ethnomusicology-archive?islandora_solr_search_navigation=0&cq=catch_all_fields_mt%3A%28%20Ube%20Arte%20%29&f%5B0%5D=mods_relatedItem_series_titleInfo_title_ms%3A%22Ube%5C%20Arte%22

Or use the camera on your phone, computer, or tablet to scan this QR code:

For more information contact:
UCLA Ethnomusicology Archive
1630 Schoenberg Music Building
Box 951657
Los Angeles, CA 90095-1657
Phone: (310) 825-1695
Fax: (310) 206-4738
Email: archive@arts.ucla.edu
URL: http://www.ethnomusic.ucla.edu/Archive/

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0001	Still Image	Carson Phil Independence Day 061017	119th Philippines Independence Day Celebration, Carson, California	2015
calauem_201904_omif0002	Still Image	Kulintang Rondalla Poster	Adventures in Music of the Philippines, Ann Arbor Michigan	2018
calauem_201904_omif0003	Still Image	Pakaraguian Kulintang Ensemble	Pakaraguian Kulintang Ensemble at Skirball Cultural Center, Los Angeles	2017
calauem_201904_omtf0001	Text	MALAYA Bio	Biography MALAYA Filipino American Dance Arts	2017
calauem_201904_omtf0002	Text	Pakaraguian Kulintang Ensemble Bio	Biography Pakaraguian Kulintang Ensemble (PKE)	2017
calauem_201904_omtf0003	Text	PakaraguianBio Updated 2016 April(1)	Biography the Pakaraguian Kulintang Ensemble of Southern California	2016
calauem_201904_omtf0004	Text	PakaraguianBio Updated 2016 April	Biography the Pakaraguian Kulintang Ensemble of Southern California	2016
calauem_201904_omtf0005	Text	PKE Individual Bios	Pakaraguian Kulintang Ensemble, Individual Biographies	2019
calauem_201904_omtf0006	Text	PKE Malaya Joint Bio 2017	Joint Biography the Pakaraguian Kulintang Ensemble of Southern	2017
calauem_201904_omtf0007	Text	PKE Malaya Rocksteady Joint Bio 2019	Biographies, Malaya Filipino American Dance Arts, Pakaraguian Kulintang	2019
calauem_201904_omvf0001	Moving Image	Danny at UCLA 2002	Danongan Kalanduyan, "Islan in the Contemporary World," UCLA. With	2002
calauem_201904_omvf0002	Moving Image	Gavin FPAC 2007	Philippine Festival of Arts, San Pedro California; Gavin Lacanlale playing	2007
calauem_201904_omvf0003	Moving Image	Kapagapir FPAC 2008	Pakaraguian Kulintang Ensemble at Festival of Philippine Art and Culture;	2008
calauem_201904_omvf0004	Moving Image	Mary Kanditagaonan	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2016
calauem_201904_omvf0005	Moving Image	5732 (2) 2016 Pakaraguian Kulintang	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Severino Reyes and	2016
calauem_201904_omvf0006	Moving Image	Onor Set CSUDH 2017	Kulintang workshop for Pagsikapan Pilipino-American Student Community;	2017
calauem_201904_omvf0007	Moving Image	PKE FPAC Applic 2016	Pakarguian Kulintang Ensemble; Marlo Campos, Bernard Ellorin, Mary	2016
calauem_201904_omvf0008	Moving Image	Skirball Onor suite	Pakaraguian Kulintang Ensemble at the Skirball Cultural Center, Los	2016
calauem_201904_omvf0009	Moving Image	Tribute to Danny Malaya Rehearsal 2016	Tribute to Danongan Kalanduyan shortly after his death; Pakaraguian	2016
calauem_201904_omif0004	Still Image	PKE photo shoot 2016 5733 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0005	Still Image	PKE photo shoot 2016 5740 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0006	Still Image	PKE photo shoot 2016 5741 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0007	Still Image	PKE photo shoot 2016 5742 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0008	Still Image	PKE photo shoot 2016 5743 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0009	Still Image	PKE photo shoot 2016 5744 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0010	Still Image	PKE photo shoot 2016 5745 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0011	Still Image	PKE photo shoot 2016 5746 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0012	Still Image	PKE photo shoot 2016 5747 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0013	Still Image	PKE photo shoot 2016 5748 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0014	Still Image	PKE photo shoot 2016 5749 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0015	Still Image	PKE photo shoot 2016 5751 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0016	Still Image	PKE photo shoot 2016 5752 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0017	Still Image	PKE photo shoot 2016 5753 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0018	Still Image	PKE photo shoot 2016 5755 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0019	Still Image	PKE photo shoot 2016 5737 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0020	Still Image	PKE photo shoot 2016 5756 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0021	Still Image	PKE photo shoot 2016 5757 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0022	Still Image	PKE photo shoot 2016 5758 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0023	Still Image	PKE photo shoot 2016 5759 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0024	Still Image	PKE photo shoot 2016 5760 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0025	Still Image	PKE photo shoot 2016 5761 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0026	Still Image	PKE photo shoot 2016 5762 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0027	Still Image	PKE photo shoot 2016 5763 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0028	Still Image	PKE photo shoot 2016 5764 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0029	Still Image	PKE photo shoot 2016 5765 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0030	Still Image	PKE photo shoot 2016 5766 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0031	Still Image	PKE photo shoot 2016 5767 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0032	Still Image	PKE photo shoot 2016 5768 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0033	Still Image	PKE photo shoot 2016 5769 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0034	Still Image	PKE photo shoot 2016 5770 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0035	Still Image	PKE photo shoot 2016 5771 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0036	Still Image	PKE photo shoot 2016 5772 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0037	Still Image	PKE photo shoot 2016 5773 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0038	Still Image	PKE photo shoot 2016 5774 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0039	Still Image	PKE photo shoot 2016 5775 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0040	Still Image	PKE photo shoot 2016 5776 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0041	Still Image	PKE photo shoot 2016 5777 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0042	Still Image	PKE photo shoot 2016 5778 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0043	Still Image	PKE photo shoot 2016 5779 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0044	Still Image	PKE photo shoot 2016 5780 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0045	Still Image	PKE photo shoot 2016 5781 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0046	Still Image	PKE photo shoot 2016 5782 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0047	Still Image	PKE photo shoot 2016 5783 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0048	Still Image	PKE photo shoot 2016 5784 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0049	Still Image	PKE photo shoot 2016 5785 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0050	Still Image	PKE photo shoot 2016 5786 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino Reyes,	2016
calauem_201904_omif0051	Still Image	PKE photo shoot 2016 5788 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0052	Still Image	PKE photo shoot 2016 5789 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0053	Still Image	PKE photo shoot 2016 5790 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0054	Still Image	PKE photo shoot 2016 5791 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0055	Still Image	PKE photo shoot 2016 5792 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0056	Still Image	PKE photo shoot 2016 5793 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0057	Still Image	PKE photo shoot 2016 5794 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0058	Still Image	PKE photo shoot 2016 5795 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0059	Still Image	PKE photo shoot 2016 5796 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0060	Still Image	PKE photo shoot 2016 5797 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0061	Still Image	PKE photo shoot 2016 5798 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0062	Still Image	PKE photo shoot 2016 5799 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0063	Still Image	PKE photo shoot 2016 5800 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary Talusan	2016
calauem_201904_omif0064	Still Image	PKE photo shoot 2016 5801 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard Ellorin;	2016
calauem_201904_omif0065	Still Image	PKE photo shoot 2016 5802 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard Ellorin;	2016
calauem_201904_omif0066	Still Image	PKE photo shoot 2016 5803 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard Ellorin;	2016
calauem_201904_omif0067	Still Image	PKE photo shoot 2016 5804 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard Ellorin;	2016
calauem_201904_omif0068	Still Image	PKE photo shoot 2016 5805 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard Ellorin;	2016
calauem_201904_omif0069	Still Image	PKE photo shoot 2016 5806 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0070	Still Image	PKE photo shoot 2016 5807 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0071	Still Image	PKE photo shoot 2016 5808 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0072	Still Image	PKE photo shoot 2016 5809 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0073	Still Image	PKE photo shoot 2016 5810 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0074	Still Image	PKE photo shoot 2016 5811 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0075	Still Image	PKE photo shoot 2016 5812 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0076	Still Image	PKE photo shoot 2016 5813 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0077	Still Image	PKE photo shoot 2016 5814 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Bernard	2016
calauem_201904_omif0078	Still Image	PKE photo shoot 2016 5815 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0079	Still Image	PKE photo shoot 2016 5816 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0080	Still Image	PKE photo shoot 2016 5817 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0081	Still Image	PKE photo shoot 2016 5818 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0082	Still Image	PKE photo shoot 2016 5819 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0083	Still Image	PKE photo shoot 2016 5820 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0084	Still Image	PKE photo shoot 2016 5821 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0085	Still Image	PKE photo shoot 2016 5822 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0086	Still Image	PKE photo shoot 2016 5823 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0087	Still Image	PKE photo shoot 2016 5824 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0088	Still Image	PKE photo shoot 2016 5825 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0089	Still Image	PKE photo shoot 2016 5826 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0090	Still Image	PKE photo shoot 2016 5827 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0091	Still Image	PKE photo shoot 2016 5828 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0092	Still Image	PKE photo shoot 2016 5829 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0093	Still Image	PKE photo shoot 2016 5830 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0094	Still Image	PKE photo shoot 2016 5831 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0095	Still Image	PKE photo shoot 2016 5832 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0096	Still Image	PKE photo shoot 2016 5833 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0097	Still Image	PKE photo shoot 2016 5834 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0098	Still Image	PKE photo shoot 2016 5835 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0099	Still Image	PKE photo shoot 2016 5836 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omif0100	Still Image	PKE photo shoot 2016 5837 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor	2016
calauem_201904_omif0101	Still Image	PKE photo shoot 2016 5838 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0102	Still Image	PKE photo shoot 2016 5839 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0103	Still Image	PKE photo shoot 2016 5840 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0104	Still Image	PKE photo shoot 2016 5841 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0105	Still Image	PKE photo shoot 2016 5842 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0106	Still Image	PKE photo shoot 2016 5843 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0107	Still Image	PKE photo shoot 2016 5844 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0108	Still Image	PKE photo shoot 2016 5845 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0109	Still Image	PKE photo shoot 2016 5846 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0110	Still Image	PKE photo shoot 2016 5847 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0111	Still Image	PKE photo shoot 2016 5848 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0112	Still Image	PKE photo shoot 2016 5849 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0113	Still Image	PKE photo shoot 2016 5850 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0114	Still Image	PKE photo shoot 2016 5851 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0115	Still Image	PKE photo shoot 2016 5852 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0116	Still Image	PKE photo shoot 2016 5853 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0117	Still Image	PKE photo shoot 2016 5854 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0118	Still Image	PKE photo shoot 2016 5854 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0119	Still Image	PKE photo shoot 2016 5855 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0120	Still Image	PKE photo shoot 2016 5855 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0121	Still Image	PKE photo shoot 2016 5856 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0122	Still Image	PKE photo shoot 2016 5856 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0123	Still Image	PKE photo shoot 2016 5857 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0124	Still Image	PKE photo shoot 2016 5857 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0125	Still Image	PKE photo shoot 2016 5858 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0126	Still Image	PKE photo shoot 2016 5858 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor	2016

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0127	Still Image	PKE photo shoot 2016 5859 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0128	Still Image	PKE photo shoot 2016 5859 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0129	Still Image	PKE photo shoot 2016 5860 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0130	Still Image	PKE photo shoot 2016 5860 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0131	Still Image	PKE photo shoot 2016 5861 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0132	Still Image	PKE photo shoot 2016 5861 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0133	Still Image	PKE photo shoot 2016 5862 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0134	Still Image	PKE photo shoot 2016 5862 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor	2016
calauem_201904_omif0135	Still Image	PKE photo shoot 2016 5863 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0136	Still Image	PKE photo shoot 2016 5863 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0137	Still Image	PKE photo shoot 2016 5864 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0138	Still Image	PKE photo shoot 2016 5864 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0139	Still Image	PKE photo shoot 2016 5865 (4)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor Lipat-	2016
calauem_201904_omif0140	Still Image	PKE photo shoot 2016 5865 (5)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Eleanor	2016
calauem_201904_omif0141	Still Image	PKE photo shoot 2016 5866 (4)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan	2016
calauem_201904_omif0142	Still Image	PKE photo shoot 2016 5866 (5)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan Lacanlale and	2016
calauem_201904_omif0143	Still Image	PKE photo shoot 2016 5867 (4)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan Lacanlale and	2016
calauem_201904_omif0144	Still Image	PKE photo shoot 2016 5867 (5)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan Lacanlale and	2016
calauem_201904_omif0145	Still Image	PKE photo shoot 2016 5868 (4)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan Lacanlale and	2016
calauem_201904_omif0146	Still Image	PKE photo shoot 2016 5868 (5)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan	2016
calauem_201904_omif0147	Still Image	PKE photo shoot 2016 5869 (4)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan Lacanlale and	2016
calauem_201904_omif0148	Still Image	PKE photo shoot 2016 5869 (5)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan	2016
calauem_201904_omif0149	Still Image	Mary PKE headshot	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary	2016
calauem_201904_omif0150	Still Image	Mary PKE w kulintang	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Mary	2016
calauem_201904_omvf0010	Moving Image	PKE photo shoot 2016 5732 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omvf0011	Moving Image	PKE photo shoot 2016 5750 (2)	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2016
calauem_201904_omvf0012	Moving Image	PKE photo shoot 2016 5754 (2)	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan	2016
calauem_201904_omif0151	Still Image	qrcode.36340569 (1)	QR Code Pakaraguian Kulintang Ensemble	2016
calauem_201904_omif0152	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0153	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin; Marlo	2015
calauem_201904_omif0154	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0155	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0156	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0157	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0158	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin	2015
calauem_201904_omif0159	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0160	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0161	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0162	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin	2015
calauem_201904_omif0163	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin; Marlo	2015
calauem_201904_omif0164	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0165	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0166	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0167	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0168	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0169	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0170	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0171	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0172	Still Image	Sulu Roundtable Photos 0165	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0173	Still Image	Sulu Roundtable Photos 3555	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0174	Still Image	Sulu Roundtable Photos 3568	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0175	Still Image	Manandao first Kulintangan Teacher	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin	2015
calauem_201904_omif0176	Still Image	map phils gold	Map of Phillipines	2015
calauem_201904_omif0177	Still Image	Map Of PHilippines	Map of Phillipines	2015
calauem_201904_omif0178	Still Image	Tawi-tawi map	Map of Phillipines	2015
calauem_201904_omif0179	Still Image	Timallay Gilasti	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin	2015
calauem_201904_omif0180	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin	2015
calauem_201904_omif0181	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0182	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0183	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0184	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0185	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin	2015
calauem_201904_omif0186	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0187	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0188	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0189	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin	2015
calauem_201904_omif0190	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin; Marlo	2015
calauem_201904_omif0191	Still Image	Sulu Roundtable Photos	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0192	Still Image	Sulu Roundtable Photos 51FMvLfiGoL	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0193	Still Image	Sulu Roundtable Photos 51G5OKEcbFL.	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0194	Still Image	Sulu Roundtable Photos 619ICPCc7YL	Sulu Round Table Photo; Panorama City, CA	2015

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0195	Still Image	Sulu Roundtable Photos 61fjeU8pLFL.	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0196	Still Image	Sulu Roundtable Photos 91TBYoONSqL.	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0197	Still Image	Sulu Roundtable Photos artg	Sulu Round Table Photo; Panorama City, CA	2015
calauem_201904_omif0198	Still Image	20C Music of Asia Presentation 2000	20C Music of Asia Presentation 2000 (UCLA)	2000
calauem_201904_omif0199	Still Image	Anna Lisa DeGuzman Linggisan	Sulu Round Table Photo; Panorama City, CA; Anna Lisa DeGuzman	2015
calauem_201904_omif0200	Still Image	Press Materials DSC02029	Kulintang Ensemble; Bernard Ellorin	2015
calauem_201904_omif0201	Still Image	Press Materials FPAC 2016_2	Kulintang; Press Materials FPAC 2016	2016
calauem_201904_omif0202	Still Image	Press Materials FPAC1	Press Materials FPAC1	2015
calauem_201904_omif0203	Still Image	Press Materials FPAC2	Press Materials FPAC2	2015
calauem_201904_omif0204	Still Image	Indep day Carson 2017	Indep day Carson 2017; Mary Talusan Lacanlale, Marlo Campos, Eleanor	2017
calauem_201904_omif0205	Still Image	Malaya PKE FPAC October 2016	Malaya PKE FPAC October 2016	2016
calauem_201904_omif0206	Still Image	Malaya Sulu Rep July 2016	Malaya Sulu Rep July 2016	2016
calauem_201904_omif0207	Still Image	Malaya Kapagapir	Malaya Kapagapir	2016
calauem_201904_omif0208	Still Image	Pakaraguian	Pakaraguian; UCLA Ethnmusicology Courtyard, Schoenberg Music	2016
calauem_201904_omif0209	Still Image	PakaraguianPhoto	Pakaraguian Photo; Bernard Ellorin	2016
calauem_201904_omif0210	Still Image	Peter Lisa Pangalay ha agong	Peter Lisa Pangalay ha agong	2016
calauem_201904_omif0211	Still Image	PKE FPAC 2014	Sulu Round Table Photo; Panorama City, CA; Bernard Ellorin; Marlo	2014
calauem_201904_omif0212	Still Image	PKE San Diego Library	PKE San Diego Library; Bernard Ellorin; Marlo Campos; Severino Reyes;	2016
calauem_201904_omif0213	Still Image	PKE Malaya FPAC 2017	PKE Malaya FPAC 2017; Bernard Ellorin	2017
calauem_201904_omif0214	Still Image	PKE Press photo 2016	PKE Press photo 2016; Photo shoot. Severino Reyes, Marlo Campos,	2016
calauem_201904_omvf0013	Moving Image	Malaya PKE Linggisan Balboa Park	Malaya PKE Linggisan Balboa Park	2019
calauem_201904_omvf0014	Moving Image	Pakaraguian Kulintang Ensemble, Los	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Severino Reyes, Mary	2016
calauem_201904_omvf0015	Moving Image	Harvey Mudd College Workshop El	Harvey Mudd College Workshop El Marlo 2017	2017
calauem_201904_omvf0016	Moving Image	Videos Performances-	Videos and Performances	2019
calauem_201904_omvf0017	Moving Image	Long Beach Fest 2018 Sintikan a agong	Long Beach Fest 2018 Sintikan a agong; Bernard Ellorin; Eleanor Lipat-	2018
calauem_201904_omvf0018	Moving Image	Museum of Making Music Carlsbad 2017	Museum of Making Music Carlsbad 2017; Bernard Ellorin	2017
calauem_201904_omvf0019	Moving Image	PCS Workshop kulintang Nani Gavin	Philippine Independence Day, Veteran's Park, Carson, CA; Gavin	2017
calauem_201904_omvf0020	Moving Image	PCS Workshop Tinikling 2017 Marlo	Philippine Independence Day, Veteran's Park, Carson, CA; Filipino	2017
calauem_201904_omvf0021	Moving Image	SEMSCHC UCLA 2016	SEMSCHC UCLA 2016; Peter de Guzman; Mary Talusan Lacanlale	2016
calauem_201904_omvf0022	Moving Image	Harvey Mudd Lecture by Marlo and	Harvey Mudd Lecture by Marlo Campos and Eleanor Lipat-Chesler; online	2020
calauem_201904_omif0215	Still Image	Pakaraguian Kulintang Ensemble, 2019	Pakaraguian Kulintang Ensemble, Los Angeles, CA; Mary Talusan	2019
calauem_201904_omif0216	Still Image	BernardandDanny	Bernard and Danny; Bernard Ellorin Photos	2020
calauem_201904_omif0217	Still Image	GenotKamensaOnKulintang	GenotKamensaOnKulintang; Bernard Ellorin Photos	2020
calauem_201904_omif0218	Still Image	JaiCasnorwithSamahanPKE	JaiCasnorwithSamahanPKE; Bernard Ellorin Photos	2020
calauem_201904_omif0219	Still Image	KalanduyanFamilySAMAHANPKE_Rese	KalanduyanFamilySAMAHANPKE_Research; Bernard Ellorin Photos	2020
calauem_201904_omif0220	Still Image	SalamindanaoSilungSaGanding	SalamindanaoSilungSaGanding; Bernard Ellorin Photos	2020
calauem_201904_omif0221	Still Image	SamaBajauTagunggu	SamaBajauTagunggu; Bernard Ellorin Photos	2020
calauem_201904_omif0222	Still Image	SamahanPKE2018	SamahanPKE2018; Bernard Ellorin Photos	2020
calauem_201904_omif0223	Still Image	amahanPKE2018SiningPanandemKasin	amahanPKE2018SiningPanandemKasingkil; Bernard Ellorin Photos	2020
calauem_201904_omif0224	Still Image	TaalaoManandaowithBernard	TaalaoManandaowithBernard; Bernard Ellorin Photos	2020
calauem_201904_omif0225	Still Image	autonomous	autonomous, Band Photo	2020
calauem_201904_omif0226	Still Image	Caroline Pangalay	Caroline Pangalay	2020
calauem_201904_omif0227	Still Image	Caroline_Cabading_15B1-8_Hi_Res	Caroline_Cabading_15B1-8_Hi_Res copy	2020
calauem_201904_omif0228	Still Image	Kultura Kapwa	Kultura Kapwa; "Legacy" Video representing my community and artistic	2020
calauem_201904_omvf0023	Moving Image	I-Hotel Speaks ChrisFujimoto13	I-Hotel Speaks presents "Legacy: The Photographs of Chris Fujimoto".	2017
calauem_201904_omif0229	Still Image	Canada Tour 2	Canada Tour 2, Iskwelahang Pilipino Rondalla of Boston Presents:	2020
calauem_201904_omif0230	Still Image	DSC_0011	DSC_0011	2020
calauem_201904_omif0231	Still Image	Kulintang_ A musical tradition of the	Kulintang_ A musical tradition of the Philippines - Darleen Principe -	2018
calauem_201904_omvf0024	Moving Image	Kulintang_EleanorLipatChesler	Kulintang_Eleanor Lipat Chesler	2018
calauem_201904_omvf0025	Moving Image	IMG_0345	Pakaraguian Kulintang Ensemble at Festival of Philippine Art and Culture	2019
calauem_201904_omvf0026	Moving Image	IMG_0346	Pakaraguian Kulintang Ensemble at Festival of Philippine Art and Culture	2019
calauem_201904_omvf0027	Moving Image	IMG_0347	Pakaraguian Kulintang Ensemble at Festival of Philippine Art and Culture	2019
calauem_201904_omvf0028	Moving Image	IMG_0348	Pakaraguian Kulintang Ensemble at Festival of Philippine Art and Culture	2019
calauem_201904_omvf0029	Moving Image	IMG_0355	Pakaraguian Kulintang Ensemble at Festival of Philippine Art and Culture	2019
calauem_201904_omvf0030	Moving Image	IMG_0356	Pakaraguian Kulintang Ensemble at Festival of Philippine Art and Culture	2019
calauem_201904_omvf0031	Moving Image	IMG_0357	Pakaraguian Kulintang Ensemble at Festival of Philippine Art and Culture	2019
calauem_201904_omvf0032	Moving Image	IMG_0995	Pakaraguian Kulintang Ensemble rehersal by pool, Southern California	2019
calauem_201904_omvf0033	Moving Image	IMG_1268	Reading about dances from Southern Philippines	2019
calauem_201904_omif0232	Still Image	IMG_2716	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2019
calauem_201904_omif0233	Still Image	IMG_2721	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2019
calauem_201904_omvf0034	Moving Image	IMG_3305	Pakaraguian Kulintang Ensemble rehersal by pool, Southern California	2019
calauem_201904_omvf0035	Moving Image	IMG_3307	Pakaraguian Kulintang Ensemble rehersal by pool, Southern California	2019
calauem_201904_omvf0036	Moving Image	IMG_3308.TRIM	Pakaraguian Kulintang Ensemble rehersal by pool, Southern California	2019
calauem_201904_omvf0037	Moving Image	IMG_3311	Pakaraguian Kulintang Ensemble rehersal by pool, Southern California	2019
calauem_201904_omvf0038	Moving Image	IMG_4400	Kulintang Rehersal; Bernard Ellorin	2019
calauem_201904_omvf0039	Moving Image	IMG_7412	Kulintang Rehersal; Bernard Ellorin	2019
calauem_201904_omvf0040	Moving Image	IMG_7610	Kulintang Rehersal, Eleanor Lipat Chesler	2019
calauem_201904_omif0234	Still Image	IMG_8116	Pakaraguian Kulintang Ensemble; Los Angeles, CA; Photo shoot. Severino	2019
calauem_201904_omvf0041	Moving Image	IMG_8123	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2019
calauem_201904_omvf0042	Moving Image	IMG_8124	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2019
calauem_201904_omif0235	Still Image	IMG_8127	Kumare Collective Presents, Eleanor Lipat Chesler	2019

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omvf0043	Moving Image	IMG_8136	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2019
calauem_201904_omif0236	Still Image	IMG_8566	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2019
calauem_201904_omif0237	Still Image	IMG_8570	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2019
calauem_201904_omif0238	Still Image	IMG_8571	Pakaraguian Kulintang Ensemble, Mary Talusan Lacanlale, Bernard	2019
calauem_201904_omvf0044	Moving Image	IMG_9389	Kulintang Demonstration, Eleanor Lipat Chesler	2019
calauem_201904_omif0239	Still Image	LA Times Hard copy Redcat Review July	LA Times Hard copy Redcat Review July 2018 copy	2018
calauem_201904_omif0240	Still Image	NOW Week One Draft copy	NOW Week One Draft copy, Concert Program	2018
calauem_201904_omif0241	Still Image	And NOW, for something different at	And NOW, for something different at REDCAT, Online Review	2018
calauem_201904_omvf0045	Moving Image	III. Sagayan (from Manga Pakalagian)	III. Sagayan (from Manga Pakalagian), Philippine Madrigal Singers	2018
calauem_201904_omif0242	Still Image	MANGÁ PAKALAGIÁN conductor score	MANGÁ PAKALAGIÁN conductor score NILO ALCALA	2018
calauem_201904_omif0243	Still Image	Nilo Alcala	Nilo Alcala	2018
calauem_201904_omif0244	Still Image	Sa Silong ng Langit (Perusal Score) -	Sa Silong ng Langit (Perusal Score) - Nilo Alcala	2018
calauem_201904_omaf0001	Sound	Sa Silong ng Langit - Philipine Madrigal	Sa Silong ng Langit - Philipine Madrigal Singers	2018
calauem_201904_omif0245	Still Image	Tuntun Balagon - Nilo Alcala PERUSAL	Tuntun Balagon - Nilo Alcala PERUSAL	2018
calauem_201904_omaf0002	Sound	Tuntun Balagon - Nilo Alcala	Tuntun Balagon - Nilo Alcala	2018
calauem_201904_omif0246	Still Image	Igal	Igal Kabkab. Malaya Filipino American Dance Arts. Descanso Gardens.	2018
calauem_201904_omif0247	Still Image	image0	Malaya Filipino American Dance Arts performing Pangalay June 2019;	2019
calauem_201904_omif0248	Still Image	IMG_2086	IMG_2086, Meditation on Proverb. Choreography by Peter de Guzman.	2014
calauem_201904_omif0249	Still Image	IMG_2087	IMG_2087; Peter DeGuzman Donations; IMG_2086, Meditation on	2014
calauem_201904_omif0250	Still Image	IMG_2874	Dancers: Peter de Guzman and AnnaLisa Gutierrez de Guzman	2016
calauem_201904_omif0251	Still Image	IMG_3823	Pangalay Instruction with Cal State Channel Islands Filipino Club and	2020
calauem_201904_omif0252	Still Image	IMG_3824	Pangalay Instruction with Cal State Channel Islands Filipino Club and	2020
calauem_201904_omif0253	Still Image	IMG_3959	Teacher and student: Ligaya Amilbangsa and Peter de Guzman. 2011.	2011
calauem_201904_omif0254	Still Image	IMG_3960	Teacher and student: Ligaya Amilbangsa and Peter de Guzman. 2011.	2011
calauem_201904_omif0255	Still Image	IMG_3962	Teacher and student: Ligaya Amilbangsa and Peter de Guzman. 2011.	2011
calauem_201904_omif0256	Still Image	IMG_5007	Pangalay ha Pattong. Malaya Filipino American Dance Arts. Decanso	2016
calauem_201904_omif0257	Still Image	IMG_8240	"About How Many Years Did We Fight the Beast Together" REDCAT	2018
calauem_201904_omif0258	Still Image	IMG_8468	AnnaLisa Gutierrez-de Guzman, backstage Walt Disney Concert Hall,	2018
calauem_201904_omif0259	Still Image	Picture 2	Pangalay at Descanso Gardens. Dancers: Peter se Guzman and AnnaLisa	2016
calauem_201904_omvf0046	Moving Image	Matag Subang Sa Bulak (Overtura ni	Matag Subang Sa Bulak (Instrumental)- Octavina: Will Simbol- Guitar: Boy	2016
calauem_201904_omaf0003	Sound	Matag Subang Sa Bulak	Matag Subang Sa Bulak- Vocals: Henry Chang- Guitar: Boy Angos- Bass:	2016
calauem_201904_omaf0004	Sound	Paso Doble De Los Cerritos (no bass)	interface, 2 condenser mics, recorded on Garageband (a free program that	2018
calauem_201904_omif0260	Still Image	Will Simbol Bio photo	Will Simbol Bio photo; My usual go-to:Will Simbol loves the depth of	2018
calauem_201904_omif0261	Still Image	Will Simbol group bio photo	Will Simbol group bio photo	2018
calauem_201904_omvf0047	Moving Image	Philippine Music and Dance 101 (by	Philippine Music and Dance 101 (by Samahan); Bernard Ellorin Donations	2018
calauem_201904_omif0262	Still Image	Artisanang Filipino-3	Artisanang Filipino-3; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0263	Still Image	BLF_32220_flyer_second	BLF_32220_flyer_second; Giselle Tongi Fil_Am Arts Donations; Burlesque	2020
calauem_201904_omif0264	Still Image	Burlesque Las FilipinX Deux	Burlesque Las FilipinX Deux; Giselle Tongi Fil_Am Arts Donations	2019
calauem_201904_omif0265	Still Image	Copy of BURLESQUE LAS FilipinX	Copy of BURLESQUE LAS FilipinX DeuX-2; Giselle Tongi Fil_Am Arts	2019
calauem_201904_omif0266	Still Image	Copy of BURLESQUE LAS FilipinX	Copy of BURLESQUE LAS FilipinX DeuX-3; Giselle Tongi Fil_Am Arts	2019
calauem_201904_omif0267	Still Image	Copy of BURLESQUE LAS FilipinX	Copy of BURLESQUE LAS FilipinX DeuX-4; Giselle Tongi Fil_Am Arts	2019
calauem_201904_omif0268	Still Image	Copy of BURLESQUE LAS FilipinX	Copy of BURLESQUE LAS FilipinX DeuX-6; Giselle Tongi Fil_Am Arts	2019
calauem_201904_omif0269	Still Image	Copy of BURLESQUE LAS FilipinX	Copy of BURLESQUE LAS FilipinX DeuX; Giselle Tongi Fil_Am Arts	2019
calauem_201904_omif0270	Still Image	Copy of Copy of Copy of Copy of Copy	Copy of Copy of Copy of Copy of Copy of FILAM; Giselle Tongi Fil_Am	2019
calauem_201904_omvf0048	Moving Image	CoronaVirusPrograming	Corona Virus Programing; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0271	Still Image	Coughing While Asian_ 05242020	Coughing While Asian_ 05242020; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0272	Still Image	covid19 (1)	covid19 (1); Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0273	Still Image	CristalCWARevised	CristalCWARevised; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0274	Still Image	CWA Banner	CWA Banner; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0275	Still Image	DB	DB; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0276	Still Image	DIANE	DIANE; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0277	Still Image	DRCHRISTINE	DRCHRISTINE; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0278	Still Image	DRJEANNIE	DRJEANNIE; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0279	Still Image	FarmSetting_JourneyForJustice	Farm Setting Journey For Justice; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0280	Still Image	FilAm Artists Andre Sibuyan _ Eliseo Art	FilAm Artists Andre Sibuyan _ Eliseo Art Silva; Giselle Tongi Fil_Am Arts	2020
calauem_201904_omtf_0001	Text	Filam Arts Lineup for Manila to	Filam Arts Lineup for Manila to MacArthur; Giselle Tongi Fil_Am Arts	2020
calauem_201904_omvf0049	Moving Image	FilipinA Fest Part 2	FilipinA Fest Part 2; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omvf0050	Moving Image	FilipinA Festival2020	FilipinA Festival2020; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0281	Still Image	FilipinA Singer	FilipinA Singer; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0282	Still Image	FINALCWA	FINALCWA; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omvf0051	Moving Image	Fpac 2020 promo	Fpac 2020 promo; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0283	Still Image	happy jail poster	happy jail poster; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omvf0052	Moving Image	IG_M2M_Animation	IG_M2M_Animation; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0284	Still Image	image1	image1; Giselle Tongi Fil_Am Arts Donations; BIBAK (Benguet, Ifugao,	2020
calauem_201904_omif0285	Still Image	JenniferC	JenniferC; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0286	Still Image	JESSICA	JESSICA; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0287	Still Image	JOEL	JOEL; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0288	Still Image	JoelFinal	JoelFinal; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0289	Still Image	journey-for-justice-cover-web	journey-for-justice-cover-web; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0290	Still Image	JourneyForJustice	JourneyForJustice; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0291	Still Image	Karen	Karen; Giselle Tongi Fil_Am Arts Donations	2020

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0292	Still Image	LANE	LANE; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0293	Still Image	LaneWilcken	LaneWilcken; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0294	Still Image	Larry Itliong Theater	Larry Itliong Theater; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0295	Still Image	manila2macarthur	manila 2 macarthur; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0296	Still Image	ManongLarry	Manong Larry; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0297	Still Image	Miss Saigon FilAmShowReception	Miss Saigon FilAmShowReception; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0298	Still Image	NOForksGivenAuthorEvent	NOForksGivenAuthorEvent; Giselle Tongi Fil_Am Arts Donations	2019
calauem_201904_omif0299	Still Image	Postcard6X4	Postcard6X4; Giselle Tongi Fil_Am Arts Donations	2019
calauem_201904_omif0300	Still Image	postersquare3	poster square3; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0301	Still Image	POSTMAY4	POST MAY4; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0302	Still Image	POSTMAY52020	POST MAY52020; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0303	Still Image	Richard	Richard; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0304	Still Image	Taal Fundraiser	Taal Fundraiser; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0305	Still Image	TheFarm	The Farm; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0306	Still Image	Tony	Tony; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0307	Still Image	Welga	Welga; Giselle Tongi Fil_Am Arts Donations	2020
calauem_201904_omif0308	Still Image	Ata Manobo	Ata Manobo; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0309	Still Image	Bagobo Tagabawa	Bagobo Tagabawa; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0310	Still Image	Ga'dang	Ga'dang; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0311	Still Image	Kalinga	Kalinga; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0312	Still Image	MaguindanaoF	MaguindanaoF; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0313	Still Image	MaguindanaoM	MaguindanaoM; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0314	Still Image	MaguindanaoSagayan	Maguindanao Sagayan; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0315	Still Image	Meranao	Meranao; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0316	Still Image	Panay Bukidnon	Panay Bukidnon; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omvf0053	Moving Image	Parangal_FilipinoIdentity_Headpiece	Parangal_FilipinoIdentity_Headpiece Music by DATU; Eric Solano	2020
calauem_201904_omif0317	Still Image	Parangal_Image	Parangal_Image; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0318	Still Image	SubanenF	SubanenF; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0319	Still Image	SubanenM	SubanenM; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0320	Still Image	Ta'u Sug Traditional	Ta'u Sug Traditional; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0321	Still Image	Ta'u Sug	Ta'u Sug; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0322	Still Image	TboliF	TboliF; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0323	Still Image	TboliM	TboliM; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omif0324	Still Image	Yakan	Yakan; Eric Solano Parangal Dance Company Donations	2020
calauem_201904_omvf0054	Moving Image	ACTA_kulintangBanquetPerformance	ACTA_kulintangBanquetPerformance	2020
calauem_201904_omvf0055	Moving Image	ACTA_KulintangPerformance2	ACTA_KulintangPerformance2	2020
calauem_201904_omvf0056	Moving Image	BontocGangsaDemonstration_WestView	BontocGangsaDemonstration_WestViewHighSchool	2020
calauem_201904_omvf0057	Moving Image	Kulintang Demo NYE Elementary 2018	Kulintang Demo NYE Elementary 2018	2018
calauem_201904_omvf0058	Moving Image	Alvin Catacutan Interview Zoom Video	Alvin Catacutan Interview Zoom Video	2020
calauem_201904_omif0325	Still Image	Caroline Cabading Interview	Caroline Cabading Interview Transcription	2020
calauem_201904_omvf0059	Moving Image	Caroline Cabading Interview Zoom Video	Caroline Cabading Interview Zoom Video	2020
calauem_201904_omif0326	Still Image	Gelo and Nilo Interview trancription	Gelo and Nilo Interview trancription	2020
calauem_201904_omvf0060	Moving Image	Gelo and Nilo Interview Zoom Video	Gelo and Nilo Interview Zoom Video	2020
calauem_201904_omif0327	Still Image	Interview with Guro Alvin Catacutan,	Interview with Guro Alvin Catacutan, martial arts master at Pamana Kali	2020
calauem_201904_omvf0061	Moving Image	Kayamanan Interview Zoom Video	Kayamanan Interview Zoom Video	2020
calauem_201904_omif0328	Still Image	Michelle Camaya and Nico Del Mundo	Michelle Camaya and Nico Del Mundo Interview	2020
calauem_201904_omvf0062	Moving Image	Michelle Camaya and Nico Delmundo	Michelle Camaya and Nico Delmundo Interview	2020
calauem_201904_omvf0063	Moving Image	Patrick Tanega Will Simbol Marlo	Patrick Tanega Will Simbol Marlo Campos Interview Zoom Video	2020
calauem_201904_omif0329	Still Image	Ron & Lydia Querian Transcription	Ron & Lydia Querian Transcription	2020
calauem_201904_omvf0064	Moving Image	Ron and Lydia Querian Interview Zoom	Ron and Lydia Querian Interview Zoom Video	2020
calauem_201904_omvf0065	Moving Image	Peter de Guzman Pangalay Zoom Workshop	Peter de Guzman Pangalay Zoom Workshop	2020
calauem_201904_omif0330	Still Image	Peter Pangalay Zoom Transcription Edited	Peter Pangalay Zoom Transcription Edited	2020
calauem_201904_omif0331	Still Image	SIPA Presents Peter Pangalay Zoom webinar	SIPA Presents Peter Pangalay Zoom webinar	2020
calauem_201904_omif0332	Still Image	IMG_0149	IMG_0149	2020
calauem_201904_omif0333	Still Image	IMG_0154	IMG_0154	2020
calauem_201904_omif0334	Still Image	IMG_0474	IMG_0474	2020
calauem_201904_omvf0066	Moving Image	IMG_0890	IMG_0890	2020
calauem_201904_omif0335	Still Image	IMG_1085	IMG_1085	2020
calauem_201904_omif0336	Still Image	IMG_1501	IMG_1501	2020
calauem_201904_omif0337	Still Image	IMG_1502	IMG_1502	2020
calauem_201904_omif0338	Still Image	IMG_1540	IMG_1540	2020
calauem_201904_omif0339	Still Image	IMG_7052	IMG_7052	2020
calauem_201904_omif0340	Still Image	IMG_7071	IMG_7071	2020
calauem_201904_omif0341	Still Image	IMG_9370	IMG_9370	2020
calauem_201904_omif0342	Still Image	IMG_9434	IMG_9434	2020
calauem_201904_omif0343	Still Image	IMG_9881	IMG_9881	2020
calauem_201904_omvf0067	Moving Image	Lagip	Lagip	2020
calauem_201904_omif0344	Still Image	Cotabato Sessions Flyer 2014	Cotabato Sessions Flyer 2014; Cotabato Sessions 2014	2014
calauem_201904_omif0345	Still Image	Cotabato Sessions Flyer 2014_2	Cotabato Sessions Flyer 2014_2; Cotabato Sessions 2014	2014
calauem_201904_omif0346	Still Image	Mary Kulintang 2014	Mary Kulintang 2014; Cotabato Sessions 2014	2014
calauem_201904_omif0347	Still Image	Mary Kulintang Panorama 2014 2	Mary Kulintang Panorama 2014 2; Cotabato Sessions 2014	2014

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0348	Still Image	MaryBernardEleanor 2014	MaryBernardEleanor 2014; Cotabato Sessions 2014	2014
calauem_201904_omif0349	Still Image	Panorama Kiosk Group 2014	Panorama Kiosk Group 2014; Cotabato Sessions 2014; Eric Abutin, Severino	2014
calauem_201904_omif0350	Still Image	Danny Tribute Nov. 8, 2016 San Francisco (1)	Danny Tribute Nov. 8, 2016 San Francisco (1); Danongan Kalanduyan Tribute and	2016
calauem_201904_omif0351	Still Image	Danny Tribute Nov. 8, 2016 San Francisco (2)	Danny Tribute Nov. 8, 2016 San Francisco (2); Danongan Kalanduyan Tribute and	2016
calauem_201904_omif0352	Still Image	Danny Tribute Nov. 8, 2016 San Francisco (3)	Danny Tribute Nov. 8, 2016 San Francisco (3); Danongan Kalanduyan Tribute and	2016
calauem_201904_omif0353	Still Image	Danny Tribute Nov. 8, 2016 San Francisco	Danny Tribute Nov. 8, 2016 San Francisco; Danongan Kalanduyan Tribute and	2016
calauem_201904_omif0354	Still Image	IMG_2565	IMG_2565; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0355	Still Image	IMG_2566	IMG_2566; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0356	Still Image	IMG_2567	IMG_2567; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0357	Still Image	IMG_2568	IMG_2568; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0358	Still Image	IMG_2569	IMG_2569; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omvf0068	Moving Image	IMG_2570	IMG_2570; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0359	Still Image	IMG_2571	IMG_2571; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omvf0069	Moving Image	IMG_2572	IMG_2572; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0360	Still Image	IMG_2574	IMG_2574; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0361	Still Image	IMG_2575	IMG_2575; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0362	Still Image	IMG_2577	IMG_2577; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0363	Still Image	IMG_2579	IMG_2579; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0364	Still Image	IMG_2580	IMG_2580; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0365	Still Image	IMG_2581	IMG_2581; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0366	Still Image	IMG_2584	IMG_2584; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0367	Still Image	IMG_2586	IMG_2586; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0368	Still Image	jpg_IMG_2588	IMG_2588; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0369	Still Image	IMG_2589	IMG_2589; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0370	Still Image	IMG_2591	IMG_2591; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0371	Still Image	IMG_2594	IMG_2594; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0372	Still Image	IMG_2596	IMG_2596; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0373	Still Image	IMG_2598	IMG_2598; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0374	Still Image	IMG_2599	IMG_2599; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0375	Still Image	IMG_2602	IMG_2602; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omvf0070	Moving Image	IMG_2603	IMG_2603; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omvf0071	Moving Image	IMG_2605	IMG_2605; Danongan Kalanduyan Tribute and Memorial Nov. 8, 2016 San	2016
calauem_201904_omif0376	Still Image	Dawn Mabal	Dawn Mabal; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0377	Still Image	IMG_7429	IMG_7429; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0378	Still Image	IMG_7430	IMG_7430; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0379	Still Image	IMG_7435	IMG_7435; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0380	Still Image	IMG_7436	IMG_7436; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0381	Still Image	IMG_7438	IMG_7438; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0382	Still Image	IMG_7440	IMG_7440; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0383	Still Image	IMG_7444	IMG_7444; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omvf0072	Moving Image	IMG_7451	IMG_7451; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0384	Still Image	IMG_7452	IMG_7452; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omvf0073	Moving Image	IMG_7453	IMG_7453; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0385	Still Image	IMG_7455	IMG_7455; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0386	Still Image	IMG_7456	IMG_7456; Dawn Mabalon Tribute UCLA 2019	2019
calauem_201904_omif0387	Still Image	HEIC_FCS Cerritos Mall Feb 1 2020 - 1	HEIC_FCS Cerritos Mall Feb 1 2020 - 1	2020
calauem_201904_omif0388	Still Image	HEIC_FCS Cerritos Mall Feb 1 2020 - 10	HEIC_FCS Cerritos Mall Feb 1 2020 - 10	2020
calauem_201904_omif0389	Still Image	HEIC_FCS Cerritos Mall Feb 1 2020 - 11	HEIC_FCS Cerritos Mall Feb 1 2020 - 11	2020
calauem_201904_omif0390	Still Image	FCS Cerritos Mall Feb 1 2020 - 12	FCS Cerritos Mall Feb 1 2020 - 12	2020
calauem_201904_omvf0074	Moving Image	FCS Cerritos Mall Feb 1 2020 - 2	FCS Cerritos Mall Feb 1 2020 - 2	2020
calauem_201904_omvf0075	Moving Image	FCS Cerritos Mall Feb 1 2020 - 3	FCS Cerritos Mall Feb 1 2020 - 3	2020
calauem_201904_omvf0076	Moving Image	FCS Cerritos Mall Feb 1 2020 - 4	FCS Cerritos Mall Feb 1 2020 - 4	2020
calauem_201904_omif0391	Still Image	FCS Cerritos Mall Feb 1 2020 - 5	FCS Cerritos Mall Feb 1 2020 - 5	2020
calauem_201904_omif0392	Still Image	FCS Cerritos Mall Feb 1 2020 - 6	FCS Cerritos Mall Feb 1 2020 - 6	2020
calauem_201904_omif0393	Still Image	FCS Cerritos Mall Feb 1 2020 - 7	FCS Cerritos Mall Feb 1 2020 - 7	2020
calauem_201904_omif0394	Still Image	FCS Cerritos Mall Feb 1 2020 - 8	FCS Cerritos Mall Feb 1 2020 - 8; FCS Cerritos Mall Feb 2020	2020
calauem_201904_omif0395	Still Image	FCS Cerritos Mall Feb 1 2020 - 9	FCS Cerritos Mall Feb 1 2020 - 9; FCS Cerritos Mall Feb 2020	2020
calauem_201904_omif0396	Still Image	._FAGT 2012 Apl	._FAGT 2012 Apl; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0397	Still Image	._FAGT 2012 Group pic	._FAGT 2012 Group pic; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0398	Still Image	._FAGT 2012 Jason Farol	._FAGT 2012 Jason Farol; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0399	Still Image	._FAGT 2012 Judges Jason Farol ApldeAp Kat	._FAGT 2012 Judges Jason Farol ApldeAp Kat Inaba; Filipino Americans Got Talent	2012
calauem_201904_omif0400	Still Image	._Filipino Americans got talent logo 2012	._Filipino Americans got talent logo 2012; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0401	Still Image	._MARY_SYD_FAGT 2012	._MARY_SYD_FAGT 2012; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0402	Still Image	FAGT 2012 Apl	FAGT 2012 Apl; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0403	Still Image	FAGT 2012 Group pic	FAGT 2012 Group pic; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0404	Still Image	FAGT 2012 Jason Farol	FAGT 2012 Jason Farol; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0405	Still Image	FAGT 2012 Judges Jason Farol ApldeAp Kat	FAGT 2012 Judges Jason Farol ApldeAp Kat Inaba; Filipino Americans Got Talent	2012
calauem_201904_omif0406	Still Image	Filipino Americans got talent logo 2012	Filipino Americans got talent logo 2012; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0407	Still Image	MARY_SYD_FAGT 2012	MARY_SYD_FAGT 2012; Filipino Americans Got Talent 2012_Apl	2012
calauem_201904_omif0408	Still Image	FilAm festival online March 29, 2020 - 1	FilAm festival online March 29, 2020 - 1; First Filipina Festival online March 29,	2020
calauem_201904_omif0409	Still Image	FilAm festival online March 29, 2020 - 2	FilAm festival online March 29, 2020 - 2; First Filipina Festival online March 29,	2020

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0410	Still Image	FilAm festival online March 29, 2020 - 3	FilAm festival online March 29, 2020 - 3; First Filipina Festival online March 29,	2020
calauem_201904_omif0411	Still Image	FilipinaFest Online March 29, 2020	FilipinaFest Online March 29, 2020; First Filipina Festival online March 29, 2020	2020
calauem_201904_omif0412	Still Image	FPAC (1)	FPAC (1); FPAC 2010	2010
calauem_201904_omif0413	Still Image	FPAC (2)	FPAC (2); FPAC 2010	2010
calauem_201904_omif0414	Still Image	FPAC (3)	FPAC (3); FPAC 2010	2010
calauem_201904_omif0415	Still Image	FPAC (5)	FPAC (5); FPAC 2010	2010
calauem_201904_omif0416	Still Image	FPAC (7)	FPAC (7); FPAC 2010	2010
calauem_201904_omvf0077	Moving Image	FPAC	FPAC; FPAC 2010	2010
calauem_201904_omif0417	Still Image	IMG_0583	IMG_0583; FPAC 2010	2010
calauem_201904_omvf0078	Moving Image	FPAC (1)	FPAC (1); FPAC 2013	2013
calauem_201904_omvf0079	Moving Image	FPAC (2)	FPAC (2); FPAC 2013	2013
calauem_201904_omvf0080	Moving Image	FPAC (3)	FPAC (3); FPAC 2013	2013
calauem_201904_omvf0081	Moving Image	FPAC	FPAC; FPAC 2013	2013
calauem_201904_omif0418	Still Image	IMG_2714	IMG_2714; FPAC 2013	2013
calauem_201904_omif0419	Still Image	IMG_2715	IMG_2715; FPAC 2013	2013
calauem_201904_omif0420	Still Image	IMG_2716	IMG_2716; FPAC 2013	2013
calauem_201904_omif0421	Still Image	IMG_2723	IMG_2723; FPAC 2013	2013
calauem_201904_omif0422	Still Image	FPAC (11)	FPAC (11); FPAC 2015	2015
calauem_201904_omif0423	Still Image	FPAC (14)	FPAC (14); FPAC 2015	2015
calauem_201904_omif0424	Still Image	FPAC (16)	FPAC (16); FPAC 2015	2015
calauem_201904_omif0425	Still Image	FPAC (17)	FPAC (17); FPAC 2015	2015
calauem_201904_omif0426	Still Image	FPAC (18)	FPAC (18); FPAC 2015	2015
calauem_201904_omif0427	Still Image	FPAC (19)	FPAC (19); FPAC 2015	2015
calauem_201904_omif0428	Still Image	FPAC (2)	FPAC (2); FPAC 2015	2015
calauem_201904_omif0429	Still Image	FPAC (23)	FPAC (23); FPAC 2015	2015
calauem_201904_omif0430	Still Image	FPAC (24)	FPAC (24); FPAC 2015	2015
calauem_201904_omif0431	Still Image	FPAC (25)	FPAC (25); FPAC 2015	2015
calauem_201904_omif0432	Still Image	FPAC (28)	FPAC (28); FPAC 2015	2015
calauem_201904_omif0433	Still Image	FPAC (29)	FPAC (29); FPAC 2015	2015
calauem_201904_omif0434	Still Image	FPAC (3)	FPAC (3); FPAC 2015	2015
calauem_201904_omif0435	Still Image	FPAC (30)	FPAC (30); FPAC 2015	2015
calauem_201904_omif0436	Still Image	FPAC (5)	FPAC (5); FPAC 2015	2015
calauem_201904_omif0437	Still Image	FPAC (7)	FPAC (7); FPAC 2015	2015
calauem_201904_omif0438	Still Image	FPAC (9)	FPAC (9); FPAC 2015	2015
calauem_201904_omif0439	Still Image	FPAC 2015_1	FPAC 2015_1; FPAC 2015	2015
calauem_201904_omif0440	Still Image	FPAC 2015_2	FPAC 2015_2; FPAC 2015	2015
calauem_201904_omvf0082	Moving Image	DAFX3850	DAFX3850; FPAC 2016	2016
calauem_201904_omif0441	Still Image	FPAC 2016_2	FPAC 2016_2; FPAC 2016	2016
calauem_201904_omif0442	Still Image	FPAC	FPAC; FPAC 2016	2016
calauem_201904_omif0443	Still Image	IMG_2448	IMG_2448; FPAC 2016	2016
calauem_201904_omif0444	Still Image	IMG_2449	IMG_2449; FPAC 2016	2016
calauem_201904_omif0445	Still Image	IMG_2450	IMG_2450; FPAC 2016	2016
calauem_201904_omif0446	Still Image	IMG_2451	IMG_2451; FPAC 2016	2016
calauem_201904_omvf0083	Moving Image	IMG_2452	IMG_2452; FPAC 2016	2016
calauem_201904_omif0447	Still Image	IMG_2453	IMG_2453; FPAC 2016	2016
calauem_201904_omif0448	Still Image	IMG_2454	IMG_2454; FPAC 2016	2016
calauem_201904_omif0449	Still Image	IMG_2455	IMG_2455; FPAC 2016	2016
calauem_201904_omif0450	Still Image	IMG_2456	IMG_2456; FPAC 2016	2016
calauem_201904_omif0451	Still Image	IMG_2457	IMG_2457; FPAC 2016	2016
calauem_201904_omif0452	Still Image	IMG_2458	IMG_2458; FPAC 2016	2016
calauem_201904_omif0453	Still Image	IMG_2459	IMG_2459; FPAC 2016	2016
calauem_201904_omif0454	Still Image	IMG_2460	IMG_2460; FPAC 2016	2016
calauem_201904_omif0455	Still Image	IMG_2461	IMG_2461; FPAC 2016	2016
calauem_201904_omif0456	Still Image	IMG_2465	IMG_2465; FPAC 2016	2016
calauem_201904_omif0457	Still Image	IMG_2466	IMG_2466; FPAC 2016	2016
calauem_201904_omif0458	Still Image	IMG_2490	IMG_2490; FPAC 2016	2016
calauem_201904_omif0459	Still Image	IMG_2491	IMG_2491; FPAC 2016	2016
calauem_201904_omif0460	Still Image	IMG_4715	IMG_4715; FPAC 2017	2017
calauem_201904_omvf0084	Moving Image	IMG_4716	IMG_4716; FPAC 2017	2017
calauem_201904_omif0461	Still Image	IMG_4718	IMG_4718; FPAC 2017	2017
calauem_201904_omif0462	Still Image	IMG_4719	IMG_4719; FPAC 2017	2017
calauem_201904_omif0463	Still Image	IMG_4720	IMG_4720; FPAC 2017	2017
calauem_201904_omvf0085	Moving Image	IMG_4721	IMG_4721; FPAC 2017	2017
calauem_201904_omif0464	Still Image	IMG_4722	IMG_4722; FPAC 2017	2017
calauem_201904_omif0465	Still Image	PKE_Malaya_FPAC 2017	PKE_Malaya_FPAC 2017; FPAC 2017	2017
calauem_201904_omif0466	Still Image	1st Annual Long Beach Filipino Festival (1)	1st Annual Long Beach Filipino Festival (1); Long Beach Filipino Festival May 19,	2018
calauem_201904_omvf0086	Moving Image	1st Annual Long Beach Filipino Festival (1)	1st Annual Long Beach Filipino Festival (1)	2018
calauem_201904_omif0467	Still Image	1st Annual Long Beach Filipino Festival (2)	1st Annual Long Beach Filipino Festival (2)	2018
calauem_201904_omvf0087	Moving Image	1st Annual Long Beach Filipino Festival (2)	1st Annual Long Beach Filipino Festival (2)	2018
calauem_201904_omif0468	Still Image	1st Annual Long Beach Filipino Festival (3)	1st Annual Long Beach Filipino Festival (3)	2018
calauem_201904_omvf0088	Moving Image	1st Annual Long Beach Filipino Festival (3)	1st Annual Long Beach Filipino Festival (3)	2018

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omvf0089	Moving Image	1st Annual Long Beach Filipino Festival (4)	1st Annual Long Beach Filipino Festival (4)	2018
calauem_201904_omif0469	Still Image	1st Annual Long Beach Filipino Festival (5)	1st Annual Long Beach Filipino Festival (5)	2018
calauem_201904_omvf0090	Moving Image	1st Annual Long Beach Filipino Festival (5)	1st Annual Long Beach Filipino Festival (5)	2018
calauem_201904_omif0470	Still Image	1st Annual Long Beach Filipino Festival (6)	1st Annual Long Beach Filipino Festival (6)	2018
calauem_201904_omif0471	Still Image	1st Annual Long Beach Filipino Festival (7)	1st Annual Long Beach Filipino Festival (7)	2018
calauem_201904_omif0472	Still Image	1st Annual Long Beach Filipino Festival (8)	1st Annual Long Beach Filipino Festival (8)	2018
calauem_201904_omif0473	Still Image	1st Annual Long Beach Filipino Festival (9)	1st Annual Long Beach Filipino Festival (9); Long Beach Filipino Festival May 19,	2018
calauem_201904_omif0474	Still Image	1st Annual Long Beach Filipino Festival	1st Annual Long Beach Filipino Festival; Long Beach Filipino Festival May 19, 2018	2018
calauem_201904_omvf0091	Moving Image	1st Annual Long Beach Filipino Festival	1st Annual Long Beach Filipino Festival; Long Beach Filipino Festival May 19, 2018	2018
calauem_201904_omif0475	Still Image	1st Annual Long Beach Filipino Festival (4)	1st Annual Long Beach Filipino Festival (4); Long Beach Filipino Festival May 19,	2018
calauem_201904_omif0476	Still Image	lotus02_5 2002	lotus02_5 2002; Lotus Festival 2002; Barbie Chen on erhu, e:trinity aka Elson	2002
calauem_201904_omif0477	Still Image	lotus02_6 2002	lotus02_6 2002; Lotus Festival 2002; Barbie Chen on erhu, e:trinity aka Elson	2002
calauem_201904_omif0478	Still Image	lotus_e_mary 2002	lotus_e_mary 2002; Lotus Festival 2002; e:trinity aka Elson Trinidad and Mary	2002
calauem_201904_omif0479	Still Image	IMG_5509	IMG_5509; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0480	Still Image	IMG_8450	IMG_8450; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0481	Still Image	IMG_8451	IMG_8451; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0482	Still Image	IMG_8452	IMG_8452; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0092	Moving Image	IMG_8454	IMG_8454; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0093	Moving Image	IMG_8455	IMG_8455; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0094	Moving Image	IMG_8456	IMG_8456; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0095	Moving Image	IMG_8457	IMG_8457; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0096	Moving Image	IMG_8458	IMG_8458; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0097	Moving Image	IMG_8459	IMG_8459; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0483	Still Image	IMG_8460	IMG_8460; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0098	Moving Image	IMG_8461	IMG_8461; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0484	Still Image	IMG_8462	IMG_8462; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0485	Still Image	IMG_8463	IMG_8463; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0099	Moving Image	IMG_8464	IMG_8464; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0100	Moving Image	IMG_8465	IMG_8465; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0101	Moving Image	IMG_8466	IMG_8466; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0102	Moving Image	IMG_8467	IMG_8467; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0486	Still Image	IMG_8468	IMG_8468; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0487	Still Image	IMG_8469	IMG_8469; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0488	Still Image	IMG_8470	IMG_8470; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0489	Still Image	IMG_8471	IMG_8471; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0490	Still Image	IMG_8472	IMG_8472; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0491	Still Image	IMG_8473	IMG_8473; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0492	Still Image	IMG_8474	IMG_8474; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0103	Moving Image	IMG_8475	IMG_8475; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0493	Still Image	IMG_8476	IMG_8476; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0104	Moving Image	IMG_8477	IMG_8477; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0494	Still Image	IMG_8478	IMG_8478; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0495	Still Image	IMG_8479	IMG_8479; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0105	Moving Image	IMG_8480	IMG_8480; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0106	Moving Image	IMG_8481	IMG_8481; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0107	Moving Image	IMG_8482	IMG_8482; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0108	Moving Image	IMG_8482.TRIM	IMG_8482.TRIM; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0109	Moving Image	IMG_8483	IMG_8483; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0496	Still Image	IMG_8484	IMG_8484; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0110	Moving Image	IMG_8487	IMG_8487; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omvf0111	Moving Image	IMG_8488	IMG_8488; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0497	Still Image	IMG_8489	IMG_8489; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0498	Still Image	IMG_8491	IMG_8491; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0499	Still Image	IMG_8495	IMG_8495; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0500	Still Image	IMG_8500	IMG_8500; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0501	Still Image	Manila2MacArthur_June 8 2019	Manila2MacArthur_June 8 2019; Manila2MacAurthur June 9, 2019	2019
calauem_201904_omif0502	Still Image	IMG_0435	IMG_0435; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0503	Still Image	IMG_0441	IMG_0441; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0504	Still Image	IMG_2926	IMG_2926; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0505	Still Image	IMG_2927	IMG_2927; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0506	Still Image	IMG_2929	IMG_2929; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0507	Still Image	IMG_2930	IMG_2930; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0508	Still Image	IMG_2934	IMG_2934; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0509	Still Image	IMG_2939	IMG_2939; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0510	Still Image	IMG_2940	IMG_2940; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0511	Still Image	IMG_2941	IMG_2941; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0512	Still Image	IMG_2943	IMG_2943; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0513	Still Image	IMG_2956	IMG_2956; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0514	Still Image	IMG_2957	IMG_2957; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0515	Still Image	IMG_2958	IMG_2958; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0516	Still Image	IMG_2959	IMG_2959; Philippine Dance Gathering 2010 San Diego, CA	2010

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0517	Still Image	IMG_2965	IMG_2965; Philippine Dance Gathering 2010 San Diego, CA; Mary Talusan, Titania	2010
calauem_201904_omif0518	Still Image	IMG_2966	IMG_2966; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0519	Still Image	IMG_2967	IMG_2967; Philippine Dance Gathering 2010 San Diego, CA; Ron Quesada and	2010
calauem_201904_omvf0112	Moving Image	Philippine Dance Gathering (1)	Philippine Dance Gathering (1); Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omvf0113	Moving Image	Philippine Dance Gathering (10)	Philippine Dance Gathering (10); Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omvf0114	Moving Image	Philippine Dance Gathering (4)	Philippine Dance Gathering (4); Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omvf0115	Moving Image	Philippine Dance Gathering (5)	Philippine Dance Gathering (5); Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omvf0116	Moving Image	Philippine Dance Gathering (6)	Philippine Dance Gathering (6); Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omvf0117	Moving Image	Philippine Dance Gathering	Philippine Dance Gathering; Philippine Dance Gathering 2010 San Diego, CA	2010
calauem_201904_omif0520	Still Image	PKE LA City Hall 9 Nov 2019 - 1	PKE LA City Hall 9 Nov 2019 - 1	2019
calauem_201904_omif0521	Still Image	PKE LA City Hall 9 Nov 2019 - 2	PKE LA City Hall 9 Nov 2019 - 2	2019
calauem_201904_omif0522	Still Image	PKE LA City Hall 9 Nov 2019 - 3	PKE LA City Hall 9 Nov 2019 - 3; PKE LA City Hall 9 Nov 2019	2019
calauem_201904_omif0523	Still Image	PKE Apl recording session 2007_1	PKE Apl recording session 2007_1; PKE recording sessions for Apl.de.Ap of	2007
calauem_201904_omif0524	Still Image	PKE Apl recording session 2007_2	PKE Apl recording session 2007_2; PKE recording sessions for Apl.de.Ap of	2007
calauem_201904_omif0525	Still Image	PKE Apl recording session 2007_4	PKE Apl recording session 2007_4; PKE recording sessions for Apl.de.Ap of	2007
calauem_201904_omif0526	Still Image	PKEChadHugo 2007	PKEChadHugo 2007; PKE recording sessions for Apl.de.Ap of Blackeyed Peas	2007
calauem_201904_omif0527	Still Image	IMG_1919	IMG_1919; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE at	2007
calauem_201904_omif0528	Still Image	IMG_1920	IMG_1920; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE at	2007
calauem_201904_omvf0118	Moving Image	MVI_1924	MVI_1924; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE at	2007
calauem_201904_omvf0119	Moving Image	MVI_1927	MVI_1927; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE at	2007
calauem_201904_omvf0120	Moving Image	MVI_1929	MVI_1929; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE at	2007
calauem_201904_omvf0121	Moving Image	MVI_1930	MVI_1930; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE at	2007
calauem_201904_omvf0122	Moving Image	MVI_1931	MVI_1931; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE at	2007
calauem_201904_omvf0123	Moving Image	MVI_1933	MVI_1933; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE at	2007
calauem_201904_omif0529	Still Image	Illmind	Illmind; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE w Apl	2007
calauem_201904_omif0530	Still Image	DSC00583	DSC00583; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE w	2007
calauem_201904_omif0531	Still Image	DSC00590	DSC00590; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE w	2007
calauem_201904_omif0532	Still Image	DSC00591	DSC00591; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE w	2007
calauem_201904_omif0533	Still Image	Illmind	Illmind; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE w Apl	2007
calauem_201904_omif0534	Still Image	IMG_0906	IMG_0906; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE w	2007
calauem_201904_omif0535	Still Image	IMG_0907	IMG_0907; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE w	2007
calauem_201904_omif0536	Still Image	IMG_0908	IMG_0908; PKE recording sessions for Apl.de.Ap of Blackeyed Peas 2007; PKE w	2007
calauem_201904_omif0537	Still Image	IMG_7547	IMG_7547; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0538	Still Image	IMG_7548	IMG_7548; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0539	Still Image	IMG_7552	IMG_7552; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0540	Still Image	IMG_7555	IMG_7555; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0541	Still Image	IMG_7556	IMG_7556; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0542	Still Image	IMG_7557	IMG_7557; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0543	Still Image	IMG_7558	IMG_7558; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0544	Still Image	IMG_7559	IMG_7559; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0545	Still Image	IMG_7560	IMG_7560; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0546	Still Image	IMG_7561	IMG_7561; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0547	Still Image	IMG_7562	IMG_7562; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0548	Still Image	IMG_7563	IMG_7563; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0549	Still Image	IMG_7564	IMG_7564; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0124	Moving Image	MVI_0291	MVI_0291; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0550	Still Image	SCPASA KULINTANG (1)	SCPASA KULINTANG (1); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0551	Still Image	SCPASA KULINTANG (2)	SCPASA KULINTANG (2); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0125	Moving Image	SCPASA KULINTANG (1)SCPASA KULINTANG	SCPASA KULINTANG (1)SCPASA KULINTANG (1); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0552	Still Image	SCPASA KULINTANG (3)	SCPASA KULINTANG (3); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0553	Still Image	IMG_0290	IMG_0290; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0126	Moving Image	SCPASA KULINTANG (3)	SCPASA KULINTANG (3); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0554	Still Image	SCPASA KULINTANG (4)	SCPASA KULINTANG (4); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0127	Moving Image	SCPASA KULINTANG (4)	SCPASA KULINTANG (4); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0555	Still Image	SCPASA KULINTANG (5)	SCPASA KULINTANG (5); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0128	Moving Image	SCPASA KULINTANG (5)	SCPASA KULINTANG (5); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0556	Still Image	SCPASA KULINTANG (6)	SCPASA KULINTANG (6); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0129	Moving Image	SCPASA KULINTANG (6)	SCPASA KULINTANG (6); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0557	Still Image	SCPASA KULINTANG (7)	SCPASA KULINTANG (7); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0130	Moving Image	SCPASA KULINTANG (7)	SCPASA KULINTANG (7); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0558	Still Image	SCPASA KULINTANG (8)	SCPASA KULINTANG (8); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omif0559	Still Image	SCPASA KULINTANG	SCPASA KULINTANG; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0131	Moving Image	SCPASA KULINTANG	SCPASA KULINTANG; SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0132	Moving Image	SCPASA KULINTANG (2)	SCPASA KULINTANG (2); SCPASA Feb. 24, 2019 UCI	2019
calauem_201904_omvf0133	Moving Image	IMG_9159	IMG_9159; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omvf0134	Moving Image	IMG_9163	IMG_9163; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0560	Still Image	IMG_9190	IMG_9190; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0561	Still Image	IMG_9190IMG_9194	IMG_9190IMG_9194; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0562	Still Image	IMG_9190Maranao Rondalla USC PAM 2019	IMG_9190Maranao Rondalla USC PAM 2019; USC Asia-Pacific Museum, PKE and	2019
calauem_201904_omvf0135	Moving Image	IMG_9190USC Asia-Pacific 2019 - 1 (1)	IMG_9190USC Asia-Pacific 2019 - 1 (1); USC Asia-Pacific Museum, PKE and	2019
calauem_201904_omvf0136	Moving Image	IMG_9190USC Asia-Pacific 2019 - 1	IMG_9190USC Asia-Pacific 2019 - 1; USC Asia-Pacific Museum, PKE and Malaya,	2019

Call Number	Type	Main or Supplied Title	Description or Content Summary	Date
calauem_201904_omif0563	Still Image	IMG_9190©bobpaz_0012	IMG_9190©bobpaz_0012; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8,	2019
calauem_201904_omif0564	Still Image	IMG_9190©bobpaz_0015	IMG_9190©bobpaz_0015; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8,	2019
calauem_201904_omif0565	Still Image	IMG_9190©bobpaz_0017	IMG_9190©bobpaz_0017; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8,	2019
calauem_201904_omif0566	Still Image	IMG_9190©bobpaz_0018	IMG_9190©bobpaz_0018; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8,	2019
calauem_201904_omif0567	Still Image	IMG_9190©bobpaz_0020	IMG_9190©bobpaz_0020; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8,	2019
calauem_201904_omif0568	Still Image	IMG_9190©bobpaz_0022	IMG_9190©bobpaz_0022; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8,	2019
calauem_201904_omif0569	Still Image	©bobpaz_0023	©bobpaz_0023; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0570	Still Image	©bobpaz_0029	©bobpaz_0029; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0571	Still Image	©bobpaz_0035	©bobpaz_0035; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0572	Still Image	©bobpaz_0040	©bobpaz_0040; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0573	Still Image	©bobpaz_0044	©bobpaz_0044; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0574	Still Image	©bobpaz_0047	©bobpaz_0047; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0575	Still Image	©bobpaz_0049	©bobpaz_0049; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0576	Still Image	©bobpaz_0054	©bobpaz_0054; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0577	Still Image	©bobpaz_0057	©bobpaz_0057; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0578	Still Image	©bobpaz_0059	©bobpaz_0059; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0579	Still Image	©bobpaz_0061	©bobpaz_0061; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0580	Still Image	©bobpaz_0064	©bobpaz_0064; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0581	Still Image	©bobpaz_0065	©bobpaz_0065; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0582	Still Image	©bobpaz_0068	©bobpaz_0068; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0583	Still Image	©bobpaz_0071	©bobpaz_0071; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0584	Still Image	©bobpaz_0072	©bobpaz_0072; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0585	Still Image	©bobpaz_0073	©bobpaz_0073; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0586	Still Image	©bobpaz_0076	©bobpaz_0076; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0587	Still Image	©bobpaz_0078	©bobpaz_0078; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0588	Still Image	©bobpaz_0082	©bobpaz_0082; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0589	Still Image	©bobpaz_0086	©bobpaz_0086; USC Asia-Pacific Museum, PKE and Malaya, Sept. 8, 2019	2019
calauem_201904_omif0590	Still Image	IMG_4435	IMG_4435; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0137	Moving Image	IMG_4436	IMG_4436; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0138	Moving Image	IMG_4437	IMG_4437; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0139	Moving Image	IMG_4438	IMG_4438; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0140	Moving Image	IMG_4439	IMG_4439; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0141	Moving Image	IMG_4440	IMG_4440; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0142	Moving Image	IMG_4441	IMG_4441; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0143	Moving Image	IMG_4442	IMG_4442; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0144	Moving Image	IMG_4443	IMG_4443; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0145	Moving Image	IMG_4444	IMG_4444; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0146	Moving Image	IMG_4445	IMG_4445; Whitney HS Cerritos PCN 7 March 2020; Rondalla Club of LA	2020
calauem_201904_omvf0147	Moving Image	IMG_4446	IMG_4446; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omif0591	Still Image	IMG_4447	IMG_4447; Whitney HS Cerritos PCN 7 March 2020; PKE member Gavin Lacanlale	2020
calauem_201904_omvf0148	Moving Image	IMG_4448	IMG_4448; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0149	Moving Image	IMG_4449	IMG_4449; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0150	Moving Image	IMG_4450	IMG_4450; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0151	Moving Image	IMG_4451	IMG_4451; Whitney HS Cerritos PCN 7 March 2020; Rondalla Club of LA	2020
calauem_201904_omvf0152	Moving Image	IMG_4452	IMG_4452; Whitney HS Cerritos PCN 7 March 2020; Rondalla Club of LA	2020
calauem_201904_omvf0153	Moving Image	IMG_4453	IMG_4453; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0154	Moving Image	IMG_4454	IMG_4454; Whitney HS Cerritos PCN 7 March 2020; Rondalla Club of LA	2020
calauem_201904_omvf0155	Moving Image	IMG_4455	IMG_4455; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omif0592	Still Image	IMG_4456	IMG_4456; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omvf0156	Moving Image	IMG_4457	IMG_4457; Whitney HS Cerritos PCN 7 March 2020	2020
calauem_201904_omif0593	Still Image	UCLA kulintang Powell 2001	UCLA kulintang Powell 2001; Eleanor Lipat, Mary Talusan, Christi-Anne Castro,	2001

Appendix C

Finding Aid for the UCLA Samahang Pilipino Collection 1970-2008

http://oac.cdlib.org/findaid/ark:/13030/c8dz09n4
No online items

Samahang Pilipino. Administrative files and related materials. 1970-2008.

Finding aid prepared by University Archives staff, 2001 February; finding aid revised by Katharine A. Lawrie, 2013 May; machine-readable finding aid created by Katharine A. Lawrie, 2013 June.

UCLA Library Special Collections
Room A1713, Charles E. Young Research Library
Box 951575
Los Angeles, CA, 90095-1575
(310) 825-4988
spec-coll@library.ucla.edu
©2001 February

Title: Samahang Pilipino. Administrative files and related materials.

Identifier/Call Number: University Archives Record Series 701

Contributing Institution: UCLA Library Special Collections

Language of Material: English

Physical Description: 9.6 linear ft.(24 Boxes)

Date: 1970-2008

Abstract: Record Series 701 contains the administrative files and related materials of Samahang Pilipino. Files regard the operations of Samahang Pilipino, and events including conventions, retreats, and Pilipino Cultural Night (PCN). Materials include Samahang Pilipino constitutional materials, agendas, minutes, memos, newsletters, membership forms & lists, calendars, flyers, brochures, programs, and articles regarding Samahang Pilipino and Pilipinos. Additionally, materials include class and project documentation, interviews, presentations, media, and VHS tapes regarding Pilipino Cultural Night.

creator: Samahang Pilipino.

Access

COLLECTION STORED OFF-SITE AT SRLF: Open for research. Advance notice required for access. Contact the UCLA Library Special Collections Reference Desk for paging information.

Publication Rights

Copyright has not been assigned to the UCLA University Archives. All requests for permission to publish or quote from the records must be submitted in writing to the University Archivist. Permission for publication is given on behalf of the UCLA University Archives as the owner of the physical items and is not intended to include or imply permission of the copyright holder, which must also be obtained.

Preferred Citation

[Identification of item], Samahang Pilipino. Administrative files and related materials (University Archives Record Series 701). UCLA Library Special Collections, University Archives.

Scope and Content

Record Series 701 contains the administrative files and related materials of Samahang Pilipino. Files regard the operations of Samahang Pilipino; and events including conventions, retreats, social activities, and Pilipino Cultural Night (PCN). Materials include Samahang Pilipino constitutional materials, agendas, minutes, memos, newsletters, membership lists, calendars, flyers, brochures, programs, scrapbooks, and articles regarding Samahang Pilipino and Pilipinos. Additionally, materials include class and project documentation, interviews, presentations, media, and VHS tapes regarding Pilipino Cultural Night.

This is an active record series; additional University records are expected to be added.

UCLA Catalog Record ID

UCLA Catalog Record ID: 4475142

Box 1, Folder 1 — **UCLA Samahang Pilipino Constitution - copies of constitution, including amendments and signatures. c.1980s.**

General note

Constitution.

Box 1, Folder 2 — **2nd annual Pilipino People's Far West Convention Registration Form. 1972 Aug 09-12.**

General note

Community 1972-1973.

Box 1, Folder 3 — **Retreat packet and materials, International Hotel Women's Collective, "Filipino Experience", timeline, Song lyrics sheet, "Pilipino Youth" essay. 1973 Jul 23-25.**

General note

Retreat: "Only the Beginning".

Box 1, Folder 4 — **Flyer: Roselyn Kayumanggi of CSUS presents "Ako Pilipino – Pilipino Ako". 1973 Oct 13.**

General note

Cultural 1973-1974.

Box 1, Folder 5 **Flyer: “Unite in the Spirit of Bonifacio”; “The Awakening” mini-conference and schedule; Press release, handout: “Beyond Nationalism and Identity”. 1973 Aug 28-1974 Jan 26.**

General note

Community 1973-1974.

Box 1, Folder 6 **3rd annual Far West Convention Meal Ticket, convention program, committee list, report. 1974 Aug 30; 1974 Sep 01.**

General note

Community 1974-1975.

Box 1, Folder 7 **Meeting Minutes. 1976 Jan 23; 1976 Nov 05.**

General note

Administrative 1975-1976.

Box 1, Folder 8 **4th Annual Far West Convention folder. 1975 Aug 29-31.**

General note

Community 1975-1976.

Box 1, Folder 9 **Meeting minutes, agenda. 1980 May 16, 30.**

General note

Administrative 1979-1980.

Box 1, Folder 10 **SP Board meeting minutes; SP roster, eval. form. 1980 Sep 25-Dec 01.**

General note

Administrative 1980-1981.

Box 1, Folder 11 **SCPASA Spring Dance; program “Shipboard Affair”, installation and award banquet. 1981 Apr 16, Jun 19.**

General note

Social 1980-1981.

Box 1, Folder 12 **1980 Filipino People’s Far West Convention. 1980 Aug 29-31.**

General note

Community 1980-1981.

Box 1, Folder 13 **SP Board meeting minutes, SP Board list, letter from Roy Nakano re: Extradiction; APCSA letter re: thanks for program; general meeting. agenda. 1981 Jun 22-Nov 06.**

General note

Administrative 1981-1982.

Box 1, Folder 14 **Getting Involved in USAC pamphlet, Tanawin newsletter. 1981-1982.**

General note

Academic 1981-1982.

Box 1, Folder 15 **Pagkakaisa intro letter, letter re: PTP funding to CSC, 11th annual Far West Convention. 1981 Sep 04-1982 Feb 04.**

General note

Community 1981-1982.

Box 1, Folder 16

Board reports; letters to members; PTP budget; general requisition forms, copy center requests for PTP supplies; events; Kasayahan Budget Proposal; letters from board; facilities forms and graphics center requests; directions to Big Bear Retreat. 1982 Jul 14-1983 May.

General note

Administrative 1982-1983.

Box 1, Folder 17

Letter to Philippine Consulate from SP, Jesse Jackson rally, USA student government packet, app. for AC rep., PTP letter from Grace Angus. 1983 Jan 18-May 16.

General note

Political 1982-1983.

Box 2, Folder 1

Homecoming Participant Letter; Mardi Gras packet, applications, forms. 1982 Fall-1983 Spring.

General note

Social 1982-1983.

Box 2, Folder 2

One slide; PCN script 1983 "Kasaysayan Ng Lahi"; evaluation form PCN. 1983 May.

General note

Cultural 1982-1983.

Box 2, Folder 3

Pilipino Tutorial Project: lists, checklists, forms, high school student info on Index cards; letter from director concerning funds &/or Samahang events; Budget Proposal; flyers; evaluation forms; individual progress reports; grammar. 1982-1983.

General note

Community 1982-1983.

Box 2, Folder 4

Asian Student Programming Manual; letter to AC; flyers for conferences. 1982-1983.

General note

Collection/general Asian American.

Box 2, Folder 5

Board meeting minutes; general meeting minutes; attendance sheets. 1983-1984.

General note

Administrative 1983-1984.

Box 2, Folder 6

Facilities applications re: PCN, Parents' Appreciation Dinner Night, PCN Skit rehearsal meeting., SP general meetings.; various event flyers; student notes on topics and events; Thanksgiving card from Dom Magwili; invoices; phone list; USAC Programming guide 1983-1984.

General note

Administrative 1983-1984.

Box 2, Folder 6

Registered Org. Data Card; letters re: Samahang Events, funding/facilities requests, miscellaneous; Board Officers' and appointments information; PREP's CAC Budget Proposal. 1983-1984.

General note

Administrative 1983-1984.

Box 3

Cultural - Summer 1983 -1984, Includes lyrics, Sayaw ng Silangan material, PCN flyers and materials and flyers from other Philippine cultural performances. 1983-1984.

Box 3, Folder 1

Letters and flyers regarding Affirmative Action, Simpson/Mazzoli Immigration Bill, Affirmative Action, petitions, Aquino events, rallies, etc. 1983 Aug 22-1984 May 30.

General note

Political 1983-1984.

Box 3, Folder 2

Flyers and letters re: car wash, potlucks, UCLA Homecoming information, co-ed basketball and volleyball schedules, various dances, and Samahang Banquet Awards and program. 1983 Aug 14-1984 Jun 15.

General note

Social 1983-1984.

Box 3, Folder 3

James Bond medley lyrics for PCN; Sayaw Ng Silangan sign up lists, objectives, contracts for dance performances, cast lists, receipts, budget, costume and props inventory, dance instructions. 1983 Summer-1984 Spring.

General note

Cultural 1983-1984.

Box 3, Folder 3

Outline and draft of script, tech, dance for PCN 1983 "Kasaysayan ng Lahi"; final evaluation form re: PCN 1983; programs flyers for various Philippine cultural performances. 1983 Jul-1984 Spring.

General note

Cultural 1983-1984.

Box 3, Folder 4

Pilipino Research Project information; flyer re: Asian American Studies courses; Academic Advancement Program (AAP) materials; PREP materials re: college preparation and application. 1983-1984.

General note

Academic 1983-1984.

Box 3, Folder 5

Letters, flyers, supply requests re: PTP/PREP; PREP Tutorial Manual; parental permission slips for PREP events; college application process materials; memo from Margi Lee to PREP re: missing photo slide; PREP resignation . 1983 Jul 13-1984 Apr.

General note

Community 1983-1984.

Box 3, Folder 6

PREP tour evaluations from area high schools: Long Beach Polytechnic, Channel Islands, Belmont, Artesia, Banning, Baldwin Park, Oxnard, Marshall, and Sweetwater. 1984 Apr.

General note

Community 1983-1984.

Box 3, Folder 7

Flyers, programs, schedules and memos; Asian Coalition minutes, events; Fred Korematsu Reception; Asian American community events. 1983 Aug 13-1984 Apr 19.

General note

Collection/General Asian American 1983-1984.

Box 4, Folder 1

PREP funding proposal; memos; meeting minutes; program planning information; PCN 1985 Budget Proposal; appointment applications; letters; thank-you cards to Samahang; logistics forms; receipts, letters, agreements; application essays; SP letterhead. 1984 Aug 30-1985 Apr 18.

General note

Administrative 1984-1985.

Box 4, Folder 2 **Samahang membership surveys. 1984-1985.**

General note

Administrative 1984-1985.

Box 4, Folder 3 **Memo re: BSA Rally/ Food Festival; flyers re: 1st Annual All-Cal Pilipino Student Conference, Pilipino Peace Celebration; USAC endorsement flyers. 1984 Nov 21-1984 Spring.**

General note

Political 1984-1985.

Box 4, Folder 4 **Flyer re: PREP summer dance; Samahang Banquet Materials and Gag Award Certificates. 1984 Jul 27-1985 Jun.**

General note

Social 1984-1985.

Box 4, Folder 5 **PCN 1985 "We Are A Family" materials including facilities forms, cast list, dance instructions and choreography, costume inventory, receipts, script drafts, flyers, and program; invitations, contracts, and notes re: Sayaw ng Silangan. 1985 Jan 11-Mar 21.**

General note

Cultural 1984-1985.

Box 4, Folder 6 **Minutes of scholarship meeting.; FSP Dorm Counselor Job description.; graduating seniors questionnaires. 1984 Sep 13-1985 Spring.**

General note

Academic 1984-1985.

Box 4, Folder 7 **BOC fiscal reports for PREP; logistic forms for PREP; letter fr. Pilipino nurses of UCLA of Samahang. 1984 Fall-Winter.**

General note

Community 1984-1985.

Box 4, Folder 8 **PREP:1st Annual High School Conference flyers; facilities use applications; volunteer forms; sign-up lists; tour outline packet; conference schedule, supplies; permission slips, folder: completed conference volunteer forms; folder: conference evaluations. 1984 Nov 10.**

General note

Community 1984-1985.

Box 5, Folder 1 **High School Evaluations of the Project Mira Mesa; Montgomery; Gahr; Hollywood; Carson. 1985 Apr.**

General note

Community 1984-1985.

Box 5, Folder 2 **Various brochures, agendas, flyers, and surveys. 1984 Oct 17-1985 Mar 09.**

General note

Collection/General Asian American 1984-1985.

Box 5, Folder 3 **Samahang Roster; Programming Pamphlets; Student Activities handbook; Board Appointment applications; letter from Arlie Ricasa to VC Winston Doby re: Pilipinos and Affirmative Action; performance contract re: Beat Boys. 1985 Summer-1986 Jan.**

General note

Administrative 1985-1986.

Box 5, Folder 4

PCN 1986 “Pilipino Ako” program; flyers of various events; xeroxed newspaper clippings of major events and issues; membership roster; logistics forms; meeting minutes from Jan. 9 to June 3, 1985. 1986 Winter-Spring.

General note

Bound Documentation 1985-1986.

Box 5, Folder 5

Flyer re: 3rd World Student Leadership Development Conference; USAC Election endorsement clip. 1986 Spring.

General note

Political 1985-1986.

Box 5, Folder 6

Flyers re: Welcome Dance, AC Volleyball Tournament, Philippine Cultural Event; Thank You notes to Samahang; brochures of possible banquet venues; nomination sheets for Most Valuable Persons; program re: Samahang Banquet. 1985 Sep 07-1986 Jun 20.

General note

Social 1985-1986.

Box 5, Folder 7

Letter re: Sayaw ng silangan; invitation re: Parents Appreciation Dinner; lyrics to Samahang Theme song; PCN program draft; PCN script. 1985 Sep 26-1986 Winter.

General note

Cultural 1985-1986.

Box 5, Folder 8

General UC info packet; UCLA financial aid facts; UC application packet; Counselor Conference 1985 info packets; Samahang scholarship applications; scholarship criteria sheets; personal student essays for scholarship consideration; rating worksheet. 1985-1986.

General note

Academic 1985-1986.

Box 6, Folder 1

Tickets to community events; letters, memos, flyers re: PREP funding, campus tours, permission slips; flyers re: SCPASA, 1st Annual All-Cal Pilipino Student Conference. 1985 Sep 07-1986 Apr 28.

General note

Community 1985-1986.

Box 6, Folder 2

Agenda re: SCP retreat. 1985 Summer.

General note

Collection/General Asian American 1985-1986.

Box 6, Folder 3

Copy center work order; PCN 1987 (“Isang Lahi, Isang Bayan”) budget proposals; applications for board assistants; Samahang election ballots. 1986 Fall.

General note

Administrative 1986-1987.

Box 6, Folder 4

Folder of materials re: UCLA freshman admission requirements. 1986-1987.

General note

Academic 1986-1987.

Box 6, Folder 5

Pamphlet re: Statewide APSU Conference; APC newsletter from Aileen Almeria, Director. 1987 Feb 28.

General note

Collection/General Asian American 1986-1987.

Box 6, Folder 6

Assorted funding guidelines and materials; CPC programming guidelines and proposal format; assorted funding proposals for PCN 1988 "Ang Lahi ng Pilipino" and dinner reception. 1987-1988.

General note

Administrative 1987-1988.

Box 6, Folder 7

Flyer for "Wipeout" Picnic put on by Samahang and UC Irvine; flyers for dance "House Quake". 1987 Aug 15-Sep 05.

General note

Social 1987-1988.

Box 6, Folder 8

Assorted costume and props receipts; 1988 PCN script; letters re: PCN reception; req. forms for props. 1987 Dec 02-1988 Feb 18.

General note

Cultural 1987-1988.

Box 6, Folder 9

SCPASA Scholarship Application. 1988 Mar.

General note

Academic 1987-1988.

Box 6, Folder 10

Flyer from Pagdiriwang Pilipino, CSULB. 1987 Summer.

General note

Community 1987-1988.

Box 6, Folder 11

Information Packet re: Samahang Affirmative Action Student Task Force. 1989 Jan 30.

General note

Political 1988-1989.

Box 6, Folder 12

PCN 1989 "Noong Unang Panahon…" script; flyers and lyrics for songs re: PCN 1989. 1989 Feb 19.

General note

Cultural 1988-1989.

Box 6, Folder 13

Pilipino Pre-law applications.

General note

Academic 1988-1989.

Box 6, Folder 14

Letter re: APC/PREP High School Conference. 1988 Oct 26.

General note

Community 1988-1989.

Box 6, Folder 15

Letter re: 1988 APC/Samahang High School Conference. 1988 Fall.

General note

Collection/General Asian American 1988-1989.

Box 6, Folder 16

USAC Election Code information; SAG sponsorship guidelines. 1989-1990.

General note

Political 1989-1990.

Box 6, Folder 17

Samahang calendar of events; membership application. 1990-1991.

General note

Administrative 1990-1991.

Box 6, Folder 18 **Memo re: USAC sponsorship; Persian Gulf War information and materials. 1991 Winter.**

General note

Political 1990-1991.

Box 6, Folder 19 **Flyer re: Samahang Bond-Fire. 1990 Oct 19.**

General note

Social 1990-1991.

Box 6, Folder 20 **Info sheet re: PCN 1991 practice schedule and guidelines. 1990 Fall.**

General note

Cultural 1990-1991.

Box 6, Folder 21 **Samahang Scholarship requirements. 1990 Dec.**

General note

Academic 1990-1991.

Box 6, Folder 22 **PREP recruitment flyers; Mardi Gras certificate. 1990-1991.**

General note

Community 1990-1991.

Box 6, Folder 23 **Samahang base budget from USAC; board retreat agenda and materials. 1991 Fall.**

General note

Administrative 1991-1992.

Box 7, Folder 1 **Membership registration forms. 1991 Fall.**

General note

Administrative 1991-1992.

Box 7, Folder 2 **Pamphlet re: establishment of South and Southeast Asian studies at UCLA; USAC election flyers. 1992 Spring.**

General note

Political 1991-1992.

Box 7, Folder 3 **Flyer re: "Unity Jam" dance at UCLA. 1992 Jan 11.**

General note

Social 1991-1992.

Box 7, Folder 4 **Flyer re: Kali-Silat Club; song lyrics from PCN 1992; copy of letter to Daily Bruin re: non-coverage of PCN 1992. 1992 Winter.**

General note

Cultural 1991-1992.

Box 7, Folder 5 **PAGASA workshop information. 1992 Apr 14.**

General note

Academic 1991-1992.

Box 7, Folder 6 **Flyer re: SCPASA Conference at UCLA; PREP flyer. 1991 Fall.**

General note

Community 1991-1992.

Box 7, Folder 7 **Asian American Center flyer. 1991-1992.**

General note

Collection/General Asian American 1991-1992.

Box 7, Folder 8 **Meetings and agendas for general meetings and June 4, 1993 board meetings. 1992-1993; 1992 Jun 22.**

General note

Administrative 1992-1993.

Box 7, Folder 9 **Membership roster; treasurer's reports; SP board summer whereabouts; letter re: UC Berkeley Pilipino Am. Alliance; Promark fundraising handout; letter to Kababayan; schedule of general meetings. 1992-1993.**

General note

Administrative 1992-1993.

Box 7, Folder 10 **USAC final internal accounts. Breakdown; info sheet re: Pilipinos at UCLA and Pilipino organizations with descriptions; chart of different organizations; SP Info mailout. 1992-1993.**

General note

Administrative 1992-1993.

Box 7, Folder 11 **Flyer re: Pilipino Leadership Internship Program; letter re: USAC recognition from USAC president. 1992 Fall-1993 Spring.**

General note

Political 1992-1993.

Box 7, Folder 12 **Banquet Ticket Check-In; Pilipino Welcome Reception 1992; program re: "Huling Pagluna"; 1993 end-of-year banquet. 1992-1993.**

General note

Social 1992-1993.

Box 7, Folder 13 **Flyer re: Barangay Dance Troupe "Pagdiriuang" performance; PCN 1993 program ads request form; PCN 1993 program "Magkaibang Paigdig, Isang Diwa". 1992-1993.**

General note

Cultural 1992-1993.

Box 7, Folder 14 **"Magkaibang Daigdig, Isang Diwa". 1992-1993.**

General note

PCN 1993 Production Binder.

Box 8, Folder 1 **Invitation re: 1st Pilipino Welcome Reception; materials re: 1st Annual Pilipino Graduation. 1992 Sep 21-1993 Jun 20.**

General note

Academic 1992-1993.

Box 8, Folder 2 **Flyer re: Philip Vera Cruz booksigning; flyer re: PREP "Day in the Life". 1992 Nov 05-1993 May 21.**

General note

Community 1992-1993.

Box 8, Folder 3

Flyer re: community meeting to discuss police racist violence against Asian Americans. 1992 Aug 16.

General note

Collection/General Asian American 1992-1993.

Box 8, Folder 4

SP brochure; SP membership roster; 93-94 Board meeting minutes; letter re: funding; handout re: funding, how to fill out a request form; handout re: PCN '94 – PCN ticket request form; general request and payment order forms; Welcome letter to incoming Bruins. 1993-1994.

General note

Administrative 1993-1994.

Box 8, Folder 5

List of board members; calendar of events; membership registration form; general meeting flyers and agendas; flyer re: return trip to Agbayani Village; flyer re: SP events fall 1993. 1993 Summer-1994 May 20.

General note

Administrative 1993-1994.

Box 8, Folder 6

Membership registration forms – Samahang. 1993-1994.

General note

Administrative 1993-1994.

Box 8, Folder 7

Flyers re: Pilipino women's rights; letter re: Save Tagalog; USAC elections endorsement flyer. 1993 Nov 09-1994 Spring.

General note

Political 1993-1994.

Box 8, Folder 8

Assorted flyers. 1993 Oct 03-1994 Jun 17.

General note

Social 1993-1994.

Box 9, Folder 1

PCN 1994 script with annotations by Amiel Balagtas; assorted flyers; UCLA 75th Convocation Program. 1993 Fall-1994 Spring.

General note

Cultural 1993-1994.

Box 9, Folder 2

"Ang Nawalang Kayamanan" (The Lost Treasure). 1993-1994.

General note

PCN 1994 Production Binder.

Box 9, Folder 3

Program re: Pilipino Welcome Reception; CPS Quarter Report re: Save Tagalog & meeting minutes; resignation letters fr. SPEAR; Samahang Scholarship application; CPS meeting minutes. 1993 Oct 03-1994 Jun 19.

General note

Cultural 1993-1994.

Box 9, Folder 4

Various flyers of events, workshops, and forums; flyer re: SP/CSUN Study Hall; info. Sheet on PiES; Pilipino Graduation materials. 1993 Oct 03-1994 Jun 19.

General note

Academic 1993-1994.

Box 9, Folder 5

PREP materials; FPAC; SIPA; Agbayani Village Trip; Philip Vera Cruz Memorial. 1993 Oct 30-1994 Summer.

General note

Community 1993-1994.

Box 9, Folder 6

Proposed South and Southeast Asian minor requirements; letter re: RAPS Filipino Intercollegiate Networking Dialogue (FIND) Annual Spring Conference. 1993-1994.

General note

Collection/General Asian American 1993-1994.

Box 9, Folder 7

Board lists, agendas, minutes, calendars, retreat info, office hours, brainstorming sheets; minutes of Const. Review; info sheets re: "Kuya/Ate" program; flyers for general meetings; membership phone list; 1995 base budget abstract. 1994-1995.

General note

Administrative 1994-1995.

Box 9, Folder 8

Financial Documentation Memos re: financial logistics; SP financial reports and base budget accounting forms; receipt reimbursements; general req., graphic services, and ASUCLA supplies forms. 1994 Sep 20-1995 Jun 06.

General note

Administrative 1994-1995.

Box 10, Folder 1

Gen. "how to's" on programming packet; winter 1994 calendar, PAHM flier, board meeting minutes; spring 1994 calendar of events; packet-Samahang Retreat mid-Spring; BOD Budget Proposal, CPC Budget proposal; letter re: personal board conflict. 1994-1995.

General note

Administrative 1994-1995.

Box 10, Folder 2

Information sheet re: Brief Historical Tour of Student Activism at UCLA; "Save Tagalog" materials; Anti-Prop. 187 materials; various letters and flyers; SP pres. election flyer; Affirmative Action materials; USAC endorsement slips for Students First! 1994 Aug 26-1995 Jun 02.

General note

Political 1994-1995.

Box 10, Folder 3

Assorted SP social activities flyers; Mardi Gras; GAPS Picnic; Talent Show; Gag Award ballots; Program re: SP banquet "It's Just Goodbye". 1994-1995.

General note

Social 1994-1995.

Box 10, Folder 4

San Fernando Valley Fair letter: Sayaw performance; letter and brochure: LA International Cup Dragon Boat Festival; flyers: APC "Asian Pacific Islander Heritage Day" performance; The Foundation; Manila Children's Choir; Must Mutt Eat Mutt Again? by Sinegang. 1994-1995.

General note

Cultural 1994-1995.

Box 10, Folder 5

SPCN 1995 Budget Abstract; practice schedule; PCN 1995 CPC Proposal; participants roster; 1995 PCN Committee goals, expectations, agreement sheet, "All You Ever Wanted to Know About the Day of PCN"; SPCN program, PCN video order and phone number list. 1994-1995.

General note

Cultural 1994-1995.

Box 10, Folder 6 **"Ating Kasaysayan, Ating Kinabukasan". 1994-1995.**

General note

Cultural 1994-1995.

Box 11, Folder 1 **Save Tagalog Summit notes and handout; SPEAR Budget Proposal, OSA letter and application, Welcome Reception budget proposal and flyer, PAHM brochure and flyer. 1994 Summer-Fall.**

General note

Academic 1994-1995.

Box 11, Folder 1 **Letters, calendars, agendas, flyers, apps. re: APC; issues – Affirmative Action, AASC 25th Anniversary; APLCC brochure. 1994 Oct 12-1995 May 31.**

General note

Collection/General Asian American 1994-1995.

Box 11, Folder 2 **PCF flyer, letter re: Demand for Investigation of Death of Hong Il Kim; Gov. Cayetano flyer; letter re: UCLA student demonstration. 1995 Sep 15-1996 Feb 23.**

General note

Political 1995-1996.

Box 11, Folder 2 **Family Day notes, volunteer agenda, memo to SPEAR staff; myth and facts re: Affirmative Action; SPEAR hiring, employment application, retreat info, program evaluation. 1995 Winter-Spring.**

General note

Academic 1994-1995.

Box 11, Folder 3 **Archives Donation Reception flyers; SP board meeting minutes; PAHM meeting agenda; BOD Proposal for PCF, calendar for January/February; PAHM program/flyer. 1995-1996.**

General note

Administrative 1995-1996.

Box 11, Folder 3 **FPAC, Festival of Masks, PAHM; community announcements; Agbayani Village; clothes drive; FAHNS; SCPASA; undated, unsigned poem in honor of Philip Vera Cruz. 1994 Sep 17-1995 May 28.**

General note

Community 1994-1995.

Box 11, Folder 4 **Letter re: Armand Hammer Museum of Art and Cultural Center; PAHM meeting minutes; Pilipino Historical Exhibit, SPCN Participant Survey, Rondalla Master sequence list, script scene 1,2 Act IV, PCN Festival Props inventory. 1995-1996.**

General note

Cultural 1995-1996.

Box 11, Folder 5 **PAHM meeting minutes; welcome reception program. 1995-1996.**

General note

Academic 1995-1996.

Box 11, Folder 6 **Flyer re: Foundation: a Funkollective; PREP schedule of events; Berkeley PCN program – "Pakinggan Mo Ako"; flyer re: Uncle Roy Retirement Celebration. 1995-1996.**

General note

Community 1995-1996.

Box 11, Folder 7 **Flyer re: Chinese American cultural night; flyer re: VSA dance. 1995-1996.**

General note

Collection/General Asian American 1995-1996.

Box 12, Folder 1 **List of Holdings in Asian American Studies Reading Room.**

General note

Student paper.

Box 12, Folder 2 **Filipino Articles reprinted from Roots: An Asian American Reader. c.1970.**

General note

Resource paper.

Box 12, Folder 3 **"Filipino Immigration: The Creation of a New Social Problem" by Violet Rabaya. 1971 Spring.**

General note

Student paper.

Box 12, Folder 4 **"The Filipina Woman" by Norma F.C. Bautista. 1973 Nov.**

General note

Student paper.

Box 12, Folder 5 **"The Essentials of Racism in Anti-Pilipino Sentiment" by Benjamin R. Mandec. 1978 Nov 21.**

General note

Student paper.

Box 12, Folder 6 **"From the Philippines to the U.S.—Parents' Oral History" by Reinaldo Jose Javier. 1979 March 15.**

General note

Student paper.

Box 12, Folder 7 **"Filipino Youth Gang in America" by Elizabeth Vasco. 1979 Mar 28.**

General note

Student paper.

Box 12, Folder 8 **"Minority Aging: The Pilipino Elderly" by Benjamin Mandec. 1979 Winter.**

General note

Student paper.

Box 12, Folder 9 **"Third Wave Pilipino Immigrants" by Gary Chiang. 1981 Fall.**

General note

Student paper.

Box 12, Folder 10 **"The Pilipino Wives of U.S. Servicemen: A Forgotten Story" by Bernie C. LaForteza. 1982 Dec 08.**

General note

Student paper.

Box 12, Folder 11 **"A Political Study of Pilipino Americans in Oxnard" by Bernie C. LaForteza 1983 Dec 16.**

General note

Student paper.

Box 12, Folder 12 **"The Samahang Pilipino of U.C.L.A." by Benjamin Garcia. 1983 Winter.**

General note

Student paper.

Box 12, Folder 13 **"Pilipinos & Affirmative Action: The Cutting Edge, or the Edge That Gets Cut?" by Emilio Virata Jr. 1984 Mar 19.**

General note

Student paper.

Box 12, Folder 14 **"Redefining Affirmative Action: A Case Study on Pilipinos" Philippine American Journal. 1989 Winter.**

General note

Published student article.

Box 12, Folder 15 **Essay Review of Carmen Guerrero Nakpil's The Rice Conspiracy by Anna Alves. 1989 Fall.**

General note

Published student article.

Box 12, Folder 16 **"Malcolm X: Lessons to Learn from the Black Struggle for Pilipinos in the Philippines & America" by Mark Pulido. 1991 Mar 20.**

General note

Student paper.

Box 12, Folder 17 **"The Meaning of SAMAHANG: A Personal Analysis of the Pilipino Family in America" by Anna Alves. 1991 May 30.**

General note

Student paper.

Box 12, Folder 18 **"Exploring Issues in Cross-Cultural Language & Literature in Relation to Pilipino & Pilipino-American Experience & UCLA Samahang Pilipino's PCN" by Anna Alves. 1993 Dec 09.**

General note

Student paper.

Box 12, Folder 19 **Interview Questions (Oral History Summer Project). 1995 Summer.**

General note

Oral histories.

Box 12, Folder 20 **Ron Cabarloc by Michelle Sumagaysay. 1995 Sep.**

General note

Oral histories.

Box 12, Folder 21 **Augusto Espiritu by Roger Mationg. 1995 Sep.**

General note

Oral histories.

Box 12, Folder 22 **Joel and Ave Ramos Jacinto by Genevieve Alcantara. 1995 Sep.**

General note

Oral histories.

Box 12, Folder 23 **Ray Japor by Dennis Feliciano. 1995 Sep.**

General note

Oral histories.

Box 12, Folder 24 **Mark Pulido by Maricar Salvador (in private possession of Mark Pulido). 1995 Sep.**

General note

Oral histories.

Box 12, Folder 25 **Jennifer Masculino by Geline Evangelista. 1995 Sep.**

General note

Oral histories.

Box 12, Folder 26 **Pilipino Cultural Leadership (PCN Class) class tutorials and evaluations. 1994 Fall.**

General note

AAS 199.

Box 12, Folder 27 **"Sining Ginto: A PCN Cultural Resource" by Roselma Samala. 1994 Dec 16.**

General note

Student Paper for AAS 199.

Box 13, Folder 1 **Issues in Asian American. 1994 Fall.**

General note

AAS 199.

Box 13, Folder 2 **Syllabus, Class Lectures, Historical Reading and Biblio; Instructor: Anna Alves. 1994 Dec 16.**

General note

Leadership – Pilipino Cultural Leadership.

Box 13, Folder 3 **"Tuklas Sining" Ethnographic Reader and Course Materials; Instructor: Joel Jacinto. 1994 Dec 16.**

General note

Student paper for AAS 199.

Box 13, Folder 4 **"Tinig Ng Samahang" by Francis Alcantara. 1994 Dec 16.**

General note

Student paper for AAS 199.

Box 13, Folder 5 **"Give Me Props!" by Richard Baynosa. 1994 Dec 16.**

General note

Student paper for AAS 199.

Box 13, Folder 6 **"Kayamanan Ng Lahi: Fulfilling the Dream" by Robert Gaspar. 1994 Dec 16.**

General note

Student paper for AAS 199.

Box 13, Folder 7 **"Virginia Agbayani: A Lesson in Life" by Abigail Nubla. 1994 Dec 16.**

General note

Student paper for AAS 199.

Box 13, Folder 8 **"Overview of the History & Establishment of the Festival of Philippine Arts & Culture (FPAC)" by Kristine Pacifico. 1994 Dec 16.**

General note

Student paper for AAS 199.

Box 13, Folder 9 **"Reevaluating the PCN Concept" by R. Bong Vergara. 1994 Dec 16.**

General note

Student paper for AAS 199.

Box 13, Folder 10 **PCN Class Follow-Up papers by PCN Core Committee members re: production process of 1995 PCN. 1995 Winter.**

General note

Draft reports for AAS 199.

Box 13, Folder 11 **PCN Class Follow-Up Sudent Paper, "So There I Am Searching for my Own . . ." by Jennifer Dailo. 1995 Winter.**

General note

Student paper for AAS 199.

Box 13, Folder 12 **PCN Class Follow-Up,: Final Report by Roselma Samala. 1995 Winter.**

General note

Student paper for AAS 199.

Box 13, Folder 13 **Evaluations of 1995 PCN by Anna Alves. 1995 Spring.**

General note

Resource Papers.

Box 13, Folder 14 **Pilipino Cultural Project class readings. 1996 Spring.**

General note

AAS 199.

Box 13, Folder 15 **Pilipino Cultural Project Class Group Proposal. 1996 Spring.**

General note

AAS 199.

Box 13, Folder 16 **Pilipino Cultural Project Class Evaluations. 1996 Spring.**

General note

AAS 199.

Box 14, Folder 1 **Resource paper - Alves, Anna. Preface: Why is my Masters Thesis about Pilipino Night? c.1998.**

Box 14 **Pilipino Cultural Night (PCN) programs. 1985; 1990-2009.**

General note

List of programs located in box 14.

Box 14 **PCN interviews by Anna Alves. Interview questions. c.1998.**

Box 14 **PCN interviews by Anna Alves: Celia Cudiamat. 1995 Apr 13.**

Box 14 **PCN interviews by Anna Alves: Dom Magwili. 1993 Nov, Dec.**

Box 14 **PCN interviews by Anna Alves: Arlie Ricasa-Bagaporo, Howard Cabalfin, and Enrique de la Cruz. [NOTE: interviews not yet donated to Rec. Ser. 701] 1993; 1995.**

Box 14 **PCN interviews by Anna Alves: Yvette Federizo. 1995 Aug 21.**

Box 14 **Tolentino, Cas (UCLA 1972) and Jennifer Masculino Tolentino. letter to Anna Alves about the early years of PCN at UCLA. c.1995.**

Box 14	**PCN interviews by Anna Alves: Au, Ann Marie. 1995 Sep 07.**
Box 14	**Oral history interview by Genevieve Alcantara: Joel Jacinto (UCLA 1986) and Ave Ramos Jacinto (UCLA 1986). 1995 Sep 25.**
Box 14	**Pilipino Cultural Night original cast recordings, 1996-1998. (one cd) 1996-1998.**

General note

Audio CD.

Box 14	**Resource paper - Alves, Anna Maria. In Search of Meaning: Collective Memory and Identity in Pilipino Cultural Night at UCLA. (American Studies, 1999 MA Thesis) 1999.**

General note

Audio CD.

Box 14	**Samahang Pilipino Cultural Night History. Anna Alves. 2008 Apr 29 (revised).**
Box 14	**Best of PCN Musical Moments. 1984-1996.**

General note

Audio CD.

Box 14	**PCN interviews by Anna Alves: Joel Jacinto (UCLA 1986) and Ave Ramos Jacinto (UCLA 1986). 1993 Dec 08.**
Box 14	**PCN interviews by Anna Alves: Antonio "Tony" Ricasa. 1995 Sep 11.**
Box 14	**PCN presentations outlines by Anna Alves. 1995; 1997; 2000; n.d.**
Box 15, Folder 1	**Resource paper: "The Changing Context of Philippine Dance Performance" by Ricardo D. Trimillos. 1985.**
Box 15, Folder 2	**Resource paper: "Bird Imagery in Philippine Dance" by Reynaldo G. Alejandro. 1985.**
Box 15, Folder 3	**Resource paper: "Social Context as a Determinant of Style and Structure in Asian Dance" by Robert Garfias. 1985.**
Box 15, Folder 4	**Resource paper: "Philippine Music as Colonial Experience and National Culture" by Ric Trimillos. n.d.**
Box 15, Folder 5	**Resource paper: "Kayamanan Ng Lahi Philippine Folk Arts Information." c.2000 Mar.**
Box 15, Folder 6	**Resource paper: "Fiestas of the Philippines." n.d.**
Box 15, Folder 7	**Resource paper: "Philippine-American Cultural Interaction" by Doreen G. Fernandez. 1980 Dec.**
Box 15, Folder 8	**Resource paper: "Betwixt and Between: An Introduction to the Politics of Identity" by Zeus Leonardo. 2000.**
Box 15, Folder 9	**Resource paper: "'The Show Must Go On':Production Notes on the Pilipino Cultural Night" by Theo Gonzales. 1995 Spring.**
Box 15, Folder 10	**Resource paper: "The Day the Dancers Stayed; On Pilipino Cultural Nights" by Theo Gonzales. 1997.**
Box 15, Folder 11	**Resource paper: "'Born-Again Filipino': Filipino Identity and Asian Panethnicity" by Leng Mendoza Stobel. 1996.**
Box 15, Folder 12	**Educational resource: Letters in Exile collection, taught by Cas Tolentino (photocopies). 1976.**
Box 15, Folder 13	**Educational resource: U.S. District court Complaint vs. Ferdinand and Imelda Marcos. 1989 Jun 09.**
Box 15, Folder 14	**Educational resource: AAS 130A, Filipina/o Experience reader, taught by Theo Gonzales. 1998 Winter.**
Box 15, Folder 15	**Educational resource: Filipino American Scholars Directory. 1998.**
Box 16	**Scrapbook. 1980-1981.**

General Physical Description note: Yellow leatherette book labeled "Scrap Book." Should be handled with care.

Scope and Contents note

Contains photographs, text, illustrations, and ephemera documenting Samahang Pilipino club activities including holidays, school events, club events, club meetings, intramural sports participation, workshops, conferences, and other activities.

Box 16 **UCLA Samahang Pilipino Scrapbook. 1982 Winter-Spring.**

General Physical Description note: Brown wood-print book in white paper cover. Should be handled with care.

Scope and Contents note

Contains photographs, text, and ephemera documenting Samahang Pilipino club meetings, cultural events, community projects, sports, and social activities.

Box 17 **UCLA Samahang Pilipino Scrapbook. 1982 Summer-Fall.**

General Physical Description note: Tan leatherette book in white paper cover. Should be handled with care.

Scope and Contents note

Contains photographs, text, and ephemera documenting Samahang Pilipino club activities, cultural events, sports, and social activities.

Box 18 **UCLA Samahang Pilipino Scrapbook. 1984 Summer-Fall.**

General Physical Description note: Unbound scrapbook, covers wrapped in white paper. Should be handled with care.

Scope and Contents note

Contains photographs and text documenting Samahang Pilipino club activities, holidays, and school events.

Box 18 **UCLA Samahang Pilipino Scrapbook. 1984 Winter-Spring.**

General Physical Description note: Blue leatherette book, covered in white paper. Should be handled with care.

Scope and Contents note

Contains photographs, text, ephemera, and illustrations documenting Samahang Pilipino club activities, holidays, social events, cultural events, sports, and school events.

Box 19 **11th Annual Filipino People's Far West Convention poster. 1981.**

Box 19 **Samahangers Ski/Snow Trip poster. c.1983.**

General Physical Description note: Reverse features 1983 Kasaysayan Ng Lahi event poster.

Box 19 **UCLA Samahang Pilipino 25th Year Anniversary program. 1997.**

Box 19 **Pilipino Peoples Far West Convention. 1976.**

Box 20, Folder 8 **Media. 1984-1985.**

Box 20, Folder 9 **Media. 1985-1986.**

Box 20, Folder 10 **Media. 1986-1987.**

Box 20, Folder 11 **Media. 1987-1988.**

Box 20, Folder 12 **Media. 1989-1990**

Box 20 **Media. 1991-1992.**

Box 20 **Media. 1992-1993.**

Box 20 **Media. 1993-1994.**

Box 20 **Media. 1993-1994.**

Box 20 **Media. 1994-1995.**

Box 20 **Media. 1995-1996.**

Box 20 **Media.**

Box 21, Folder 1 **Nov. 12, 1982, Kasaysayan ng Lahi. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 2 **Feb. 21, 1987, Isang Lahi, Isang Bayan. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 3 **Feb. 19, 1989, Noong Unang Panahon. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 4 **Feb. 6, 1990, Ang Ating Kabataan, Tape 1, Tape 2 (two VHS master cassettes) SEE: box 23 for viewing VHS. 1990 Feb 06.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 6 **Mar. 30, 1991, Pilipina: Duyan Ng Magiting, Intro and Act I Ng. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 7 **Mar. 30, 1991, Pilipina: Duyan Ng Magiting, Act II and Finale. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 8 **Mar. 27, 1992, Makibaka: The Struggle Continues, Act I. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 9 **Mar. 27, 1992, Makibaka: The Struggle Continues, Act II. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 10 **Jan. 30, 1993, Magkaibang Daigdig, Isang Diwa, Pre-Show & Act I. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 21, Folder 11 **Jan. 30, 1993, Magkaibang Daigdig, Isang Diwa, Act II. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 1 **Feb. 27, 1994, Ang Nawalang Kayamanan, Act 1, Act 2 (two VHS master cassettes) SEE: box 24 for viewing VHS. 1994 Feb 27.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 3 **Mar. 15, 1995, Ating Kasaysayan, Ating Kinabukasan, Part I. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 4 **Mar. 15, 1995, Ating Kasaysayan, Ating Kinabukasan, Part II. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 5 **Mar, 2 and 3, 1996, Spirit of Our Struggles, Pilipino Cultural Festival, Tape I. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 6 **Mar, 2 and 3, 1996, Spirit of Our Struggles, Pilipino Cultural Festival,Tape II. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 7 **Apr. 5 and 6, 1997, Babalik Ka Rin, Tape I. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 8 **May 29, 1998, INAY: Whispers of Makibaka, Tape I [**2005 feb 3/tape ON LOAN to Diana Barbadillo, Samahang**]. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 9 **May 29, 1998, INAY: Whispers of Makibaka, Tape II [**2005 feb 3/tape ON LOAN to Diana Barbadillo, Samahang**]. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 10 **May 15, 1999, Pagmamahalan Ng Mga Kamag-Anak, Tape I [**2005 feb 3/tape ON LOAN to Diana Barbadillo, Samahang**]. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 22, Folder 11 **May 15, 1999, Pagmamahalan Ng Mga Kamag-Anak, Tape II [**2005 feb 3/tape ON LOAN to Diana Barbadillo, Samahang**]. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 23 **Mar. 30, 1991, Pilipina: Duyan Ng Magiting: intro, Act 1, Act 2, finale (two VHS cassettes). 1991 Mar 30.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 23 **Mar. 27, 1992, Makibaka: The Struggle Continues: Act 1, Act 2 (two VHS cassettes). 1993 Mar 27.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 23 **Mar. 30, 1991, Pilipina: Duyan Ng Magiting, Intro and Act I Ng. 1982-1993.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 23 **Feb. 6, 1990, Ang Ating Kabataan, Tape 1, Tape 2 (two VHS viewing cassettes). SEE: box 21 for master VHS. 1990 Feb 06.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 23 **Feb. 19, 1989, Noong Unang Panahon. 1989 Feb 19.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 23 **Feb. 21, 1987, Isang Lahi, Isang Bayan. 1987 Feb 21.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 23 **Nov. 12, 1982, Kasaysayan ng Lahi. 1982 Nov 12.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 23 **Jan. 30, 1993, Magkaibang Daigdig, Isang Diwa (two worlds, one spirit): pre-show, Act 1, Act 2. (two VHS cassettes). 1993 Jan 30.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 24, Folder 1 **Feb. 27, 1994, Ang Nawalang Kayamanan, Act 1, Act 2 (two VHS viewing cassettes) SEE: box 22 for master VHS. 1994 Feb 27.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 24, Folder 3 **Mar. 15, 1995, Ating Kasaysayan, Ating Kinabukasan: Part 1 and 2. 1995 Mar 15.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 24, Folder 5 **Mar, 2 and 3, 1996, Spirit of Our Struggles, Pilipino Cultural Festival, Tape 1 and 2. (two VHS viewing cassettes). 1996 Mar 02-03.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 24, Folder 7 **Apr. 5 and 6, 1997, Babalik Ka Rin, Tape I. 1997 Apr 05-06.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 24, Folder 8 **May 29, 1998, INAY: Whispers of Makibaka, Tape 1 and 2. (two VHS viewing cassettes). 1998 May 29.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 24, Folder 10 **May 15, 1999, Pagmamahalan Ng Mga Kamag-Anak, Tape I. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Box 24, Folder 11 **May 15, 1999, Pagmamahalan Ng Mga Kamag-Anak, Tape II. 1994-1999.**

General note

VHS Master Video of Pilipino Cultural Night.

Bibliography

Alejandro, Reynaldo G. 1977. "More than just Flashy Folk Dance, there's a Search for Style to Fit Talent." *Archipelago* 4 (10): 9-13.

Archiving Filipino American Music in Los Angeles (AFAMILA): [A Community Partnership with Kayamanan Ng Lahi]. Collection 2003.05. Ethnomusicology Archive, University of California, Los Angeles.

Ave, Mario P. 1956. "Characteristics of Filipino Social Organizations in Los Angeles." MA thesis, University of Southern California.

Ayuyang, Rachelle Q. 1997. "Acting Up." *Filipinas Magazine,* January. Reprinted in *Positively Filipino* 2014. Accessed July 17, 2020. http://www.positivelyfilipino.com/magazine/acting-up

Back, Douglas. 2001. "The Philippine Rondalla." *Mandolin Quarterly*: 14-17.

Backer, Thomas E. 2000. *Strengthening Nonprofits: Capacity-building and Philanthropy*. Encino, CA: Human Interaction Research Institute.

Baes, Jonas. 1987. "Ya-Ye-Yo-Na-I-Yu-Nan: Swaying in the Vocal Music of the Iraya People of Mindoro, Philippines." *Ethnomusicology* 31 (2): 229-239.

Baes, Jonas. 1988. "'Marayaw' and the Changing Context of Power among the Iraya of Mindoro, Philippines." *International Review of the Aesthetics and Sociology of Music* 19 (2): 259-267.

Balance, Christine Bacareza. 2016. *Tropical Renditions: Making Musical Scenes in Filipino America*. Durham: Duke University Press.

Baldoz, Rick. 2011. *The Third Asiatic Invasion: Empire and Migration in Filipino America, 1898-1946.* New York: New York University Press.

Bañas y Castillo, Raymundo. 1924. *The Music and Theater of the Filipino People*. Manila, Philippines: The Author.

Bañas y Castillo, Raymundo. 1969. *Pilipino Music and Theatre*. Quezon City, Philippines: Manlapaz Publishing Company.

Bañas y Castillo, Raymundo. 1975. *Pilipino Music and Theatre.* Rev. ed. Quezon City, Philippines: Manlapaz Publishing Company.

Baraka, Amiri. 1963. *Blues People: Negro Music in White America*. New York: William Morrow.

Baraka, Amiri. 2002. *Blues People: Negro Music in White America*. New York: Harper Perennial.

Bataclan, Lt. Col. Augusto C., ed. 1997. *Philippine Bands*. Manila, Philippines: M.G. Zabat, Jr.

Bernardo, Joseph A. 2014. "From 'Little Brown Brothers' to 'Forgotten Asian Americans': Race, Space, and Empire in Filipino Los Angeles." PhD diss., University of Washington.

Blanco, Maria del Pilar and Esther Peeran, eds. 2013. *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory.* New York: Bloomsbury Academic.

Borah, Eloisa Gomez. 1995. "Filipinos in Unamuno's California Expedition of 1587." *Amerasia Journal* 21 (3): 175-183.

Brendan, Flores. 2019. "Making a Case Statement for the Filipino American Community for NaFFAA." Paper presented at the National Federation of Filipino American Associations (NaFFAA), National Empowerment Conference (NEC), Carson, California, August 15-18, 2019.

Brennan, Philomena S. 1984. "Music Educational and Ethnomusicological Implications for Curriculum Design Development, Implementation and Evaluation of Philippine Music and Dance Curricula." PhD diss., University of Wollongong.

Brennan, Philomena S. 1995. "Philippine Rondalla in Australian Multicultural Music Education." In *Honing the Craft: Improving the Quality of Music Education: Conference Proceedings of the Australian Society for Music Education*, *10th National Conference,* edited by Helen Lee and Margaret Barrett, 54-57. Hobart, Tasmania: Artemis Publishing.

Buenconsejo, José S. 1993. "The Ted-em among the (Agusan) Manobo, Mindanao, Southern Philippines Musical and Textual Characteristics of an Improvised Discourse Sung in In- and Out-group Performance Context." MA thesis, University of Hawaii.

Buenconsejo, José S. 1999. "Songs and Gifts at the Colonial Frontier: The Aesthetics of Agusan Manobo Spirit-possession Ritual, Philippines." PhD diss., University of Pennsylvania.

Buenconsejo, José S. 2002. *Songs and Gifts at the Frontier: Person and Exchange in the Agusan Manobo Possession Ritual, Philippines*. New York: Routledge.

Bulosan, Carlos. 2014. *America is in the Heart: A Personal History*. Seattle: University of Washington Press.

Burns, Lucy Mae San Pablo. 2013. *Puro Arte: Filipinos on the Stages of Empire*. New York: New York University Press.

Cadar, Usopay Hamdag. 1970. "The Bayanihan: How Authentic is its Repertoire?" *Solidarity* 5 (12): 45-51.

Cadar, Usopay Hamdag. 1975. "The Role of Kulintang in Maranao Society." *Selected Reports in Ethnomusicology* 2 (2): 49-62.

Cadar, Usopay Hamdag. 1980. "Context and Style in the Vocal Music of the Maranao in Mindanao, Philippines." PhD diss., University of Washington.

Cadar, Usopay Hamdag. 1985. *Context and Style in the Vocal Music of the Muranao in Mindanao, Philippines*. Iligan City, Mindanao, Philippines: Coordination Center for Research and Development, MSU-Iligan Institute of Technology; Marawi City, Philippines: Mindanao University Research Center, Mindanao State University.

Cadar, Usopay Hamdag. 1996. "The Maranao Kolintang Music and Its Journey in America." *Asian Music* 27 (2): 131-148.

Cadar, Usopay Hamdag. 1996. "The Role of the Kolintang Music in Maranao Society." *Asian Music* 27 (2): 81-103.

Cadar, Usopay Hamdag, and Robert Garfias. 1996. "Some Principles of Formal Variation in the Kolintang Music of the Maranao." *Asian Music* 27 (2):105-122.

Cadar, Usopay Hamdag. 2000. Personal Interview by Eleanor Lipat-Chesler. University of California, Los Angeles, June 7, 2000.

California Association of Nonprofits. 2019. *Causes Count: The Economic Power of California's Nonprofit Sector.* San Francisco: California Association of Nonprofits.

Canlas, MC. 2002. "Tabi Po, Respect for those Who Came Before: Filipinos in South of Market, San Francisco." *Race, Poverty, and the Environment* 9 (1): 44-46.

Caruncho, Eric S. 2015. "Ligaya Fernando Amilbangsa: Dancing to the Rhythm of Life." *Inquirer Lifestyle*, October 18, 2015. Accessed August 5, 2020. https://lifestyle.inquirer.net/210320/ligaya-fernando-amilbangsa-dancing-to-the-rhythm-of-life/

Castro, Christi-Anne. 2001. "Music, Politics, and the Nation at the Cultural Center of the Philippines." PhD diss., University of California, Los Angeles.

Castro, Christi-Anne. 2011. *Musical Renderings of the Philippine Nation*. New York: Oxford University Press.

Consul, Wilma. 1997. "Tongue in a Mood at Yuletide: A Home-grown Brand of Fil-Am Performance Art." *AsianWeek*, December 17, 1997, 17.

Cordova, Fred, Dorothy Laigo Cordova, and Albert A. Acena. 1983. *Filipinos, Forgotten Asian Americans: A Pictorial Essay, 1763-circa 1963*. Dubuque, IA: Kendall Hunt Publishing.

Costes-Onishi, Pamela. 2010. "Kulintang Stateside: Issues on Authenticity of Transformed Musical Traditions Contextualized Within the Global/Local Traffic." *Humanities Diliman* 7 (1): 111-139.

Cressey, Paul. 1932. *The Taxi-dance Hall: A Sociological Study in Commercialized Recreation and City Life*. New York: Greenwood Press.

Cruz, Jon. 1999. *Culture on the Margins: The Black Spiritual and the Rise of American Cultural Interpretation*. Princeton, NJ: Princeton University Press.

Culig, Edna Aurora Cabilatazan. 1995. "The Philippine Bandurria: A Study on Its Educational and Artistic Possibilities." MM thesis, University of the Philippines.

Culig, Edna Aurora Cabilatazan. 2004. *Rondalla Arrangements of Filipino Pieces*. Quezon City, Philippines: University of the Philippines Press.

Culig, Edna Aurora Cabilatazan. 2012. "A Content Analysis of Asian-Pacific Folk Songs in American Elementary Music Textbooks from 1967 to 2008." PhD diss., University of Colorado.

Cultural Center of the Philippines. 1994. *CCP Encyclopedia of Philippine Art. Volume 6: Philippine Music*. Manila, Philippines: Cultural Center of the Philippines.

Cunningham, Roger D. 2007. "'The Loving Touch': Walter H. Loving's Five Decades of Military Music." *Army History* 64: 5-25.

Dadap, Michael. 2007. *The Virtuoso Bandurria*. Dumaguete City, Philippines: Unitown Publishing House.

David, E. J. R. 2013. *Brown Skin, White Minds: Filipino-American Postcolonial Psychology.* Charlotte, NC: Information Age Publishing.

De la Peña, LaVerne David Carmen. 2000. "Traversing Boundaries: A Situated Music Approach to the Study of Day-eng Performance among the Kankana-ey of Northern Philippines." PhD diss., University of Hawaii at Manoa.

De Leon, Felipe Padilla, ed., 1977. *Philippine Bands*. Manila, Philippines: National Band Association of the Philippines.

De Leon Jr., Felipe M. 2011. "The Roots of a People's Art: The Philippine Rondalla." Paper presented at Cuerdas Sa Pagkakaysa: 3rd International Rondalla Festival: Plucked String Music: Tradition, Change and New Directions, City of Tagum, Davao del Norte Province, Philippines, 12-19 February 2011.

De Los Santos, Edna. 1979. "The Original Singkil." In *Mindanao Art and Culture: The Maranao Women*, 79-91. Marawi City, Philippines: University Research Center, Mindanao State University.

De Vera, Arleen Garcia. 2004. "Rizal Day Queen Contests, Filipino Nationalism, and Femininity." In *Asian American Youth: Culture, Identity, and Ethnicity*, edited by Jennifer Lee and Min Zhou, 67-81. New York: Routledge.

Densmore, Frances. 1906. "The Music of Filipinos." *American Anthropologist* 8 (4): 611-632.

Devitt, Rachel. 2008. "Lost in Translation: Filipino Diaspora(s), Postcolonial Hip Hop, and the Problems of Keeping it Real for the 'Contentless' Black Eyed Peas." *Asian Music* 39 (1): 108-134.

Diamond, Catherine. 1996. "Quest for the Elusive Self: The Role of Contemporary Philippine Theatre in the Formation of Cultural Identity." *Dance Review* 40 (1):141-170.

Ellorin, Bernard B. 2008. "Variants of Kulintangan Performance as a Major Influence of Musical Identity." MA thesis, University of Hawaii at Manoa.

Ellorin, Bernard B. 2015. "Trans-cultural Commodities: The Sama-Bajau Music Industries and Identities of Maritime Southeast Asia." PhD diss., University of Hawaii at Manoa.

Espana-Maram, Linda. 2006. *Creating Masculinity in Los Angeles's Little Manila: Working-Class Filipinos and Popular Culture, 1920s-1950s*. New York: Columbia University Press.

Espiña, Marina E. 1988. *Filipinos in Louisiana*. New Orleans, LA: A.F. Laborde.

Espiritu, Yen Le. 1992. "Coming Together: The Asian American Movement." In *Asian American Panethnicity: Bridging Institutions and Identities*, 19-52. Philadelphia: Temple University Press.

Espiritu, Yen Le. 1995. *Filipino American Lives*. Philadelphia: Temple University Press.

Eugenio, Damiana L., ed. 1996. *The Folk Songs*. Philippine Folk Literature Series 7. Manila, Philippines: De La Salle University Press.

Fermin, Jose D. 2004. *1904 World's Fair: the Filipino Experience*. Diliman, Quezon City: University of the Philippines Press.

Fernando-Amilbangsa, Ligaya. 1983. *Pangalay: Traditional Dances and Related Folk Artistic Expressions*. Manila, Philippines: Filipinas Foundation.

Fernando-Amilbangsa, Ligaya. 2005. *Ukkil: Visual Arts of the Sulu Archipelago*. Quezon City, Philippines: Ateneo de Manila University Press.

Filipino People's Far West Convention. 1980. "Filipino People's Far West Convention Program." San Francisco, CA.

Filipino People's Far West Convention. 1981. "Filipino People's Far West Convention Program." Seattle, WA.

Flores, Maidan. 1976. "The 'Loving' Band." In *Philippine Constabulary Diamond Jubilee, 1901-1976.* Manila, Philippines: The Constabulary.

Fuentecilla, José V. 2013. *Fighting from a Distance: How Filipino Exiles Toppled a Dictator.* Champaign: University of Illinois Press.

Gaerlan, Barbara S. 1999. "In the Court of the Sultan: Orientalism, Nationalism, and Modernity in Philippine and Filipino American Dance." *Journal of Asian American Studies* 2 (3): 251-287.

Garfias, Robert. 1996. "Introduction." *Asian Music* 27 (2):1.

Ghafton, Tanner. 2016. *Babbling Corpse: Vaporwaves and the Commodification of Ghosts.* Winchester, UK: Zero Books.

Gonzalves, Theodore S. 1995. "'The Show Must Go On': Production Notes on the Pilipino Cultural Night." *Hitting Critical Mass: A Journal of Asian American Cultural Criticism* 2 (2): 129-144.

Gonzalves, Theodore S. 2001. "When the Lights Go Down: Performing in the Filipina/o Diaspora, 1934-1998." PhD diss., University of California, Irvine.

Gonzalvez, Theodore S. 2002. "… More Than a Band: Making Music in Filipino America." Panel Presentation at the Filipino American National Historical Society (FANHS) 9th National Conference, Loyola Marymount University, July 27, 2002.

Gonzalves, Theodore S. 2007. *Stage Presence: Conversations with Filipino-American Performing Artists.* St. Helena, CA: Meritage Press.

Gonzalves, Theodore S. 2010. *The Day the Dancers Stayed: Performing in the Filipino/American Diaspora*. Philadelphia: Temple University Press.

Gordon, Avery F. 2008. *Ghostly Matters: Haunting and the Sociological Imagination.* Minneapolis: University of Minnesota Press.

Grefalda, Remé A., Lucy M. Burns, Theodore S. Gonzalves, and Anna M. Alves. 2003. *Towards a Cultural Community: Identity, Education, and Stewardship in Filipino American Performing Arts*. Washington DC: National Federation of Filipino American Associations (NaFFAA) with support from The Ford Foundation.

Guyotte, Roland L., and Barbara M. Posadas. 1992. "Jose Rizal and the Changing Nature of Filipino Identity in an American Setting: Filipinos in Twentieth Century Chicago." *Revue Française D'études Américaines* 51: 45-53.

Harada, Wayne. 2005. "Rondalla Perpetuates Filipino Music and Culture." *Honolulu Advertiser*, November 18, 2005. Accessed July 22, 2020. http://the.honoluluadvertiser.com/article/2005/Nov/18/en/FP511180308.html

Hernandez, Xavier J. 2020. "Behind the Curtain: The Cultural Capital of Pilipino Cultural Nights." *Journal of Southeast Asian American Education and Advancement* 15 (1): 1-20.

Hila, Antonio C. 1989. *Musika: An Essay on Philippine Music*. Manila, Philippines: Sentrong Pangkultura ng Pilipinas.

Hila, Antonio C. 2004. *Music in History, History in Music*. España, Manila: University of Santo Tomas Publishing House.

Hood, Ki Mantle. 2000. "Ethnomusicology's Bronze Age in Y2K." *Ethnomusicology* 44 (3):365-375.

Ibanez, Florante Peter and Roselyn Estepa Ibanez. 2009. *Filipinos in Carson and the South Bay.* Charleston, SC: Arcadia Publishing.

Ileto, Reynaldo C. 1979. *Pasyon and Revolution: Popular Movements in the Philippines, 1840-1910*. Manila, Philippines: Ateneo de Manila University Press.

Ignacio, Abe, Enrique de la Cruz, Jorge Emmanuel, and Helen Toribio. 2004. *The Forbidden Book: The Philippine-American War in Political Cartoons*. San Francisco: T'Boli Publishing.

Ileto, Reynaldo Clemeña. 1998. *Pasyon and Revolution: Popular Movements in the Philippines, 1840-1910*. 5th printing. Quezon City, Philippines: Ateneo de Manila University Press.

Ileto, Reynaldo Clemeña. 1999. *Filipinos and their Revolution: Event, Discourse, and Historiography*. Quezon City, Philippines: Ateneo de Manila University Press.

Ileto, Reynaldo Clemeña. 2002. "The Philippine-American War: Friendship and Forgetting." In *Vestiges of War: the Philippine-American War and the Aftermath of an Imperial Dream, 1899-1999*, edited by Angel Velasco Shaw and Luis Francia, 3-19. New York: New York University Press.

Isaac, Allan Punzalan. 2006. *American Tropics: Articulating Filipino America*. Minneapolis: University of Minnesota Press.

Irving, D. R. M. 2010. *Colonial Counterpoint: Music in Early Modern Manila*. Oxford: Oxford University Press.

Jacinto, Joel. 2019. "3 R's Why Filipino Americans Give to Philanthropy." Paper presented at the National Federation of Filipino American Associations (NaFFAA), National Empowerment Conference (NEC), Carson, California, August 15-18, 2019.

Jamero, Melissa Jeanne. 2015. "The Mystery of Pacita Todtod: Filipino American Actress, Singer, Journalist, and Community Leader in the 1940s." MA thesis, University of California, Los Angeles.

Jameson, Frederic. 1991. *Postmodernism, or, The Cultural Logic of Late Capitalism.* Durham: Duke University Press.

Kalanduyan, Danongan Sibay. 1984. "The Performance of Maguindanaon Kulintang Music of the Southern Philippines." MA thesis, University of Washington.

Kalanduyan, Danongan Sibay. 1996. "Maguindanaon Kulintang Music: Instruments, Repertoire, Performance Contexts, and Social Functions." *Asian Music* 27 (2): 3-18.

Koerner, Mae Respicio. 2007. *Filipinos in Los Angeles*. Charleston, SC: Arcadia Publishing.

Labrador, Roderick N. 2002. "Performing Identity: The Public Presentation of Culture and Ethnicity among Filipinos in Hawai'i." *Journal for Cultural Research* 6 (3): 287-307.

Labrador, Roderick N. 2018. "'Freaky' Asian Americans, Hip-Hop, and Musical Autobiography: An Introduction." *Biography* 41 (3): 473-483.

Lam, Joseph S. C. 1999. "Embracing 'Asian American Music' as an Heuristic Device." *Journal of Asian American Studies* 2 (1): 29–69.

Lee, Christina, ed. 2017. *Spectral Spaces and Hauntings: The Affects of Absence*. New York: Routledge.

Levine, Lawrence W. 1988. *Highbrow, Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge, MA: Harvard University Press.

Los Angeles County Arts and Culture. 2017. *LA County Arts Report: Cultural Equity & Inclusion Initiative: Strengthening Diversity, Equity and Inclusion in the Arts and Culture Sector for All Los Angeles County Residents.* Los Angeles: Los Angeles County Arts and Culture. Accessed July 24, 2020. https://www.lacountyarts.org/sites/default/files/pdfs/lacac17_ceiireport_final.pdf

Lowe, Lisa. 1996. "Imagining Los Angeles in the Production of Multiculturalism." In *Immigrant Acts: On Asian American Cultural Politics*, 413-434. Durham: Duke University Press.

Mabalon, Dawn Bohulano. 2013. *Little Manila is in the Heart: The Making of the Filipino American Community in Stockton, California.* Durham: Duke University Press.

Mabalon, Dawn Bohulano, Gayle Romasanta, and Andre Sibayan. 2018. *Journey for Justice: The Life of Larry Itliong*. Stockton, CA: Bridge and Delta Publishing.

Maceda, José. 1958. "Chants from Sagada Mountain Province, Philippines." *Ethnomusicology* 2 (2): 45-55.

Maceda, José. 1958. "Chants from Sagada Mountain Province, Philippines (Part II)." *Ethnomusicology* 2 (3): 96-107.

Maceda, José. 1963. "The Music of the Magindanao in the Philippines." PhD diss., University of California, Los Angeles.

Maceda, José. 1973. "Music in the Philippines in the Nineteenth Century." In *Musikulturen Asiens, Afrikas und Ozeaniens in 19. Jahrhundert,* edited by Robert Gunther, 215-232. Rogensburg, Germany: Gustav Bosse Verlag.

Maceda, José. 1998. *Gongs and Bamboo*. Diliman, Quezon City, Philippines: University of the Philippines Press.

Maceda, José. 1998. "Upland Peoples of the Southern Philippines." In *Garland Encyclopedia of World Music, Volume 4: Southeast Asia*, edited by Terry Miller and Sean Williams, 936-950. New York: Routledge.

Mantzaris, Anna. 1999. "Laughing Until the End of the World." *AsianWeek*, July 21, 1999, 17.

Master of Arts in Nonprofit Management (MANM), Antioch University, Los Angeles, California. 2019. Master of Arts in Nonprofit Management (MANM) graduate student cohort visit to LA Housing Community, Los Angeles, California, September 2019.

Master of Arts in Nonprofit Management (MANM), Antioch University, Los Angeles, California. 2019. Master of Arts in Nonprofit Management (MANM) graduate student cohort visit to SLATE Z with Effie Turnbull Sanders, Los Angeles, California, November 2019.

Matherne, Neal. 2013. "Bayan Nila: Pilipino Culture Nights and Student Performance at Home in Southern California." *Asian Studies: Journal of Critical Perspective on Asia* 49 (1): 105-127.

Matherne, Neal. 2014. "Naming the Artist, Composing the Philippines: Listening for the Nation in the National Artist Award." PhD diss., University of California, Riverside.

Meadows, Donella H., and Diana Wright. 2008. *Thinking in Systems: A Primer*. White River Junction VT: Chelsea Green Publishing.

Mercene, Floro L. 2007. *Manila Men in the New World: Filipino Migration to Mexico and the Americas from the Sixteenth Century.* Quezon City, Philippines: University of the Philippines Press.

Miller, Karl Hagstrom. 2010. *Segregating Sound: Inventing Folk and Pop Music in the Age of Jim Crow*. Durham: Duke University Press.

Miller, Terry E., and Sean Williams, eds. *The Garland Encyclopedia of World Music, Volume 4: Southeast Asia*. Routledge. Accessed July 20, 2020. https://search.alexanderstreet.com/view/work/bibliographic_entity%7Creference_article%7C1000226696?account_id=14512&usage_group_id=96095

Mirano, Elena Rivera. 1992. *Musika: An Essay on the Spanish Influence on Philippine Music*. [Manila, Philippines]: Sentrong Pangkultura ng Pilipinas.

Mohd. Anis Md. Nor. 2003. "Arabesques and Curvilinear Perimeters in the Aesthetics of Maritime-Malay Dances." *Yearbook of Traditional Music* 35: 179-181.

Moon, Krystyn R. 2005. *Yellowface: Creating the Chinese in American Popular Music, 1850s-1920s*. New Brunswick: Rutgers University Press. Accessed July 20, 2020. http://hdl.handle.net/2027/heb.90023

Moon, Krystyn R. 2010. "The Quest for Music's Origin at the St. Louis World's Fair: Frances Densmore and the Racialization of Music." *American Music* 28 (2): 191-210.

Montoya, Carina Monica. 2008. *Filipinos in Hollywood*. Charleston, SC: Arcadia Publishing.

Montoya, Carina Monica. 2009. *Los Angeles's Historic Filipinotown*. Charleston, SC: Arcadia Publishing.

Mora, Manolete. 1990. "Interpreting Utom: An Ethnographic Account of the Musical Instrumental Practice of the T'boli of Mindanao, Philippines." PhD diss., Monash University.

Mora, Manolete. 2008. "Lutes, Gongs, Women and Men: (En)Gendering Instrumental Music in the Philippines." *Ethnomusicology Forum* 17 (2): 225-247.

Ng, Stephanie. 2005. "Performing the 'Filipino' at the Crossroads: Filipino Bands in Five-Star Hotels Throughout Asia." *Modern Drama* 48 (2): 272-296.

Ocampo, Anthony Christian. 2016. *The Latinos of Asia: How Filipino Americans Break the Rules of Race*. Stanford: Stanford University Press.

Otto, Steven Walter. 1976. "The Maranao Kakolintang: An Approach to the Repertoire." PhD diss., University of Washington.

Otto, Steven Walter. 1985. *The Maranao Kakolintang: An Approach to the Repertoire.* Iligan City: Coordination Center for Research and Development, MSU-Iligan Institute of Technology; Mabrawi City: University Research Center, Mindanao State University.

Parnes, Samuel Will. 1999. "A History of Filipino Rondalla Music and Musicians in Southern California." PhD diss., University of California, Los Angeles.

Parreñas, Rhacel Salazar. 1998. "'White Trash' Meets the 'Little Brown Monkeys': The Taxi Dance Hall as a Site of Interracial and Gender Alliances between White Working Class Women and Filipino Immigrant Men in the 1920s and 30s." *Amerasia Journal* 24 (2): 115-134.

Perillo, J. Lorenzo. 2013. *Hip-hop, Streetdance, and the Remaking of the Global Filipino.* PhD diss., University of California, Los Angeles.

Perillo, J. Lorenzo. 2020. *Choreographing in Color: Filipinos, Hip-hop, and the Cultural Politics of Euphemism*. New York: Oxford University Press.

Pew Research Center. 2013. "The Rise of Asian Americans." Washington, DC: Pew Research Center. Accessed July 31, 2020. https://www.pewsocialtrends.org/2012/06/19/the-rise-of-asian-americans/

Pfeiffer, William. 1976. *Indigenous, Folk, and Modern Filipino Music*. Dumaguete City, Philippines: Silliman Music Foundation.

"Philippine Music at the Crossroads." 2002. Unpublished program notes. University of the Philippines.

Pisares, Elizabeth. 2008. "Do You MIs(recognize) Me: Filipina Americans in Popular Music and the Problem of Invisibility." In *Positively no Filipinos Allowed: Building Communities and Discourse*, edited by Antonio T. Tiongson, Edgardo V. Gutierrez, and Ricardo V. Gutierrez, 172-198. Manila, Philippines: Anvil Publishing.

Poblete, JoAnna. 2014. *Islanders in the Empire: Filipino and Puerto Rican Laborers in Hawai'i*. Urbana: University of Illinois Press.

Posadas, Barbara M. and Roland L. Guyotte. 1990. "Unintentional Immigrants: Chicago's Filipino Foreign Students Become Settlers, 1900-1941." *Journal of American Ethnic History* 9 (2): 26-48.

Posner, Karen. 1980. "The Maguindanaon Kulintang." MA thesis, University of Washington.

Prior, Aaron. 2011. "Na Suklit: Benicio Sokkong and the Bamboo Musical Instruments of the Kalinga." MM thesis, Victoria University of Wellington.

Quirino, Richie C. 2008. *Mabuhay Jazz: Jazz in Postwar Philippines*. Pasig City, Philippines: Anvil Publishing.

Quizon, Cherubim A. 2004. "Two Yankee Women at the St. Louis Fair: The Metcalf Sisters and their Bagobo Sojourn in Mindanao." *Philippine Studies* 52 (4): 527-555.

Rafael, Vicente L. 1995. *Discrepant Histories: Translocal Essays on Filipino Cultures*. Philadelphia: Temple University Press.

Revel, Nicole, and Olivier Tourny. 2002, 2003. "A Poetic and Musical Approach to Sung Narratives: A Comparison between Ifugao Hudhud and Sama Dilaut Kata-kata of Tawi-Tawi (Philippines). In *Acts of the International Symposium on a search in Asia for a New Theory of Music, 15 - 21 Février 2002*, *2003*, 271-290. Quezon City, Philippines: University of the Philippines, Centre for Ethnomusicology Publication. Accessed July 20, 2020. https://halshs.archives-ouvertes.fr/halshs-00136230

Reyes, Eric Estuar. 2004. "The Politics of Globalization in Filipino American Culture." PhD diss., Brown University.

Reyes, Eric Estuar. 2010. "Why We Gather: Localizing Filipino America and Community Cultural Development." *Amerasia Journal* 36 (3): 106–128.

Reyes, Michiyo Yoneno. 2002. "Under Attack: Mass Media Technology and Indigenous Musical Practices in the Philippines." In *Global Goes Local: Popular Culture in Asia*, edited by Timothy J. Craig and Richard King, 40-57. Hong Kong: Hong Kong University Press.

Reyes-Tolentino, Francisca S., and Petrona Ramos. 1927. *Philippine Folk Dances and Games*. New York: Silver, Burdett and Co.

Reyes-Tolentino, Francisca S. 1946. *Philippine National Dances.* New York: Silver, Burdett and Co.

Richardson, Claiborne T. 1982. "The Loving Band." *Black Perspective in Music* 8 (2): 3-28.

Rockell, Kim. 2012. "The Philippine Rondalla: Recreating Musical Heritage in Contemporary Australia." PhD diss., University of Canterbury.

Rubio, Hilarion. 1978. "The Roving Rondalla." In *Filipino Heritage: The Making of a Nation, Volume 9*, edited by Alejandro Roces, 2256-2262. Manila, Philippines: Lahing Pilipino Publishing.

Ruskin, Jesse. 2006. "Collecting and Connecting: Archiving Filipino American Music in Los Angeles." *Pacific Review of Ethnomusicology* 11. Accessed July 22, 2020. https://ethnomusicologyreview.ucla.edu/journal/volume/11/piece/514

Russell, Maureen. 2015. "Highlights from the UCLA Ethnomusicology Archive: Archiving Filipino American Music in Los Angeles (AFAMILA)." *Ethnomusicology Review* 20. Accessed July 22, 2020. https://ethnomusicologyreview.ucla.edu/content/highlights-ucla-ethnomusicology-archive-archiving-filipino-american-music-los-angeles

Rydell, Robert W. 1984. *All the World's a Fair: Visions of Empire at American International Expositions, 1876-1916.* Chicago: University of Chicago Press.

Salido, Caroline Besana. 2002. "The Piano Compositional Style of Lucrecia Roces Kasilag." DMA diss., Ohio State University. Accessed July 20, 2020. http://rave.ohiolink.edu/etdc/view?acc_num=osu1038863092

Salomon, Larry. 1994. "Filipinos Build a Movement for Justice in the Asparagus Fields." *Third Force* (September/October): 30-31.

Santiago, Carmen. 1976. "The Language of Food." In *the Culinary Culture of the Philippines*, edited by Gilda Cordero-Fernando, 132-139. Manila, Philippines: Vera-Reyes Publishing.

Santos, Isabel A., and Priscilla G. Cabanatan. 2004. *Bayanihan: The National Folk Dance Company of the Philippines: A Memory of Six Continents*. Manila, Philippines: Anvil Publishing.

Santos, Ramon Pagayon. 1992. "Nationalism in Philippine Music during the Japanese Occupation: Art or Propaganda?" *Panahon ng Hipon* 2: 93-106.

Santos, Ramon Pagayon. 1994. *Musika: An Essay on the American Colonial and Contemporary Traditions in Philippine Music*. [Manila, Philippines]: Sentrong Pangkultura ng Pilipinas.

Santos, Ramon Pagayon. 2003. *Constructing a National Identity Through Music*. Manila, Philippines: Republic of the Philippines. Office of the President. National Commission for Culture and the Arts. Accessed July 20, 2020. https://ncca.gov.ph/about-culture-and-arts/in-focus/constructing-a-national-identity-through-music/

Schenbeck, Lawrence. 2012. *Racial Uplift and American Music*. Jackson: University Press of Mississippi.

Schenker, Frederick J. 2016. "Empire of Syncopation: Music, Race, and Labor in Colonial Asia's Jazz Age." PhD diss., University of Wisconsin-Madison.

Schenker, Frederick. 2019. "Jazz and the British Empire: The Rise of the Asian Jazz Professional." In *Cross-Cultural Exchange and Colonial Imaginary,* edited by H. Hazel Hahn, 263-279. Singapore: National University of Singapore Press.

Scholz, Scott. 1981. "The Supportive Instruments of the Maguindanaon Kulintang Ensemble." MA thesis, University of Washington.

Schneider, Mark Robert. 2006. *African Americans in the Jazz Age: A Decade of Struggle and Promise.* Lanham, MD: Rowan and Littlefield.

See, Sarita Echavez. 2009. *The Decolonized Eye: Filipino American Art and Performance*. Minneapolis: University of Minnesota Press.

Seeger, Anthony. 1986. "The Role of Sound Archives in Ethnomusicology Today." *Ethnomusicology* 30 (2): 261-76.

Shimizu, Celine Parreñas. 2013. "Can the Subaltern Sing, and in a Power Ballad? Arnel Pineda and Ramona Diaz's Don't Stop Believin': Everyman's Journey." *Concentric* 39 (1): 53-75.

Sliwoski, Kevin. 2019. "Sounds of Subic Bay: the U.S. Navy in the Philippines, 1950-1971." PhD diss., University of California, Riverside.

Small, Christopher. 1998. *Musicking: The Meanings of Performing and Listening*. Middletown: Wesleyan University Press.

Soriano-Hewitt, Ester. 1990. "The Bayanihan Spirit: The Search to Involve Pilipino Americans." *Gidra: The Monthly of the Asian American Experience*, January 1, 1990 (20th Anniversary Issue). Accessed July 26, 2020. https://voices.revealdigital.org/?a=d&d=GIDRA19900101-01.2.1&e=-------en-20--1--txt-txIN----------1

Stroh, David Peter. 2015. *Systems Thinking for Social Change: A Practical Guide to Solving Complex Problems, Avoiding Unintended Consequence, and Achieving Lasting Results*. White River Junction VT: Chelsea Green Publishing.

Tagle, Aris. 2003. Interview by E. Mel. "Festival of Philippine Arts and Cultures - San Pedro, CA - Performance 1," September 6, 2003. Archiving Filipino American Music in Los Angeles (AFAMILA). Collection 2003.05. Ethnomusicology Archive, University of California, Los Angeles. Accessed June 22, 2020. https://californiarevealed.org/islandora/object/cavpp%3A17842.

Tan, Arwin Q. 2014. "Reproduction of Cultural and Social Capital in Nineteenth Century Spanish Regimental Bands of the Philippines." *Humanities Diliman* 11 (2): 61-89.

Talusan, Mary. 1999. "Reconstructing Identity: Appropriation and Representation of Kulintang Music in the United States." MA thesis, University of California, Los Angeles.

Talusan, Mary. 2004. "Music, Race, and Imperialism: The Philippine Constabulary Band at the 1904 St. Louis World's Fair." *Philippine Studies Quarterly* 52(4): 499-526.

Talusan, Mary. 2005. "Cultural Localization and Transnational Flows: Music in the Magindanaon Communities of the Philippines." PhD diss., University of California, Los Angeles.

Talusan, Mary. 2009. "Gendering the Philippine Brass Band: Women of the Ligaya Band and National University Band, 1920s-1930s." *Musika Jornal* 5: 33-56.

Talusan, Mary. 2010. "From Rebel Songs to Moro Songs: Martial Law and Muslim Filipino Protest," in "Music Hybridities," special issue, *Humanities Diliman* 7(1): 85-110.

Talusan, Mary. 2012. "Academia [Academia-Magda], Eleanor." In *Grove Music Online* edited by Charles Hiroshi Garrett. Oxford University Press. Accessed July 21, 2020. https://doi.org/10.1093/gmo/9781561592630.article.A2226797

Talusan, Mary. 2013. "Fontamillas, Jerome." In *Grove Music Online*, edited by Charles Hiroshi Garrett. Oxford University Press. Accessed July 21, 2020. https://doi.org/10.1093/gmo/9781561592630.article.A2282897

Talusan, Mary. 2013. "Ibarra, Susie." In *Grove Music Online*, edited by Charles Hiroshi Garrett. Oxford University Press. Accessed July 21, 2020. https://doi.org/10.1093/gmo/9781561592630.article.A2283337

Talusan, Mary. 2013. "Kalanduyan, Danongan (Sibay)." In *Grove Music Online*, edited by Charles Hiroshi Garrett. Oxford University Press. Accessed July 21, 2020. https://doi.org/10.1093/gmo/9781561592630.article.A2284790

Talusan, Mary. 2013. "Music, Race, and Imperialism: The Philippine Constabulary Band at the 1904 St. Louis World's Fair." In *Mixed Blessing: The Impact of the American Colonial Experience on Politics and Society in the Philippines*, edited by Hazel M. McFerson, 146-170. Westport, CT: Greenwood Publishing Group.

Talusan, Mary. 2014. "Muslim Filipino Traditions in Filipino American Popular Music." In *Muslims and American Popular Culture*, edited by Anne Rypstat Richards and Iraj Omidvar, 387-404. New York: Praeger.

Talusan, Mary. 2018. "Hearing with an Imperial Ear: Racializing the Philippine Constabulary Band and African American Conductor Lt. Walter H. Loving." In *Philippine Modernities, Commemorating 100 Years of UP College of Music*, edited by José Buenconsejo, 165-186. Manila, Philippines: University of Philippines Press.

Talusan, Mary. 2018. "Pedro Navarro." In *CCP Encyclopedia of Philippine Art, Volume 7: Music,* edited by José Buenconsejo, 630-631. Manila, Philippines: Cultural Center of the Philippines.

Talusan, Mary. 2020. "Kulintang." In *Music Around the World, Volume 4: Asia and the Pacific*, edited by Andrew R. Martin, and Matthew Mihalka. Santa Barbara: ABC-CLIO.

Talusan, Mary. 2020. "Philippine Music." In *Music Around the World, Volume 4: Asia and the Pacific*, edited by Andrew R. Martin, and Matthew Mihalka. Santa Barbara: ABC-CLIO.

Talusan, Mary. Forthcoming 2021. *Instruments of Empire: Filipino Musicians, Black Soldiers, and Military Band Music during U.S. Colonization of the Philippines.* Jackson: University Press of Mississippi.

Taylor, Diana. 2007. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press.

Terada, Yoshitaka. 1983. "The Role of the Gandingan in the Magindanaon Kulintang Ensemble of the Philippines." MA thesis, University of Washington.

Terada, Yoshitaka, ed. 2001. *Transcending Boundaries: Asian Musics in North American.* Osaka, Japan: National Museum of Ethnology.

Tiongson, Antonio T., Edgardo V. Gutierrez, and Ricardo V. Gutierrez. 2006. *Positively No Filipinos Allowed: Building Communities and Discourse*. Philadelphia: Temple University Press.

Tiongson, Antonio T. 2013. *Filipinos Represent: DJs, Racial Authenticity, and the Hiphop Nation.* Minneapolis: University of Minnesota Press.

Trimillos, Ricardo D. 1965. "Some Social and Musical Aspects of the Music of the Tausug in Sulu, Philippines." MA thesis, University of Hawaii.

Trimillos, Ricardo D. 1972. "Tradition and Repertoire in the Cultivated Music of the Tausug of Sulu, Philippines." PhD diss., University of California, Los Angeles.

Trimillos, Ricardo D. 1983. "The Formalized Transmission of Culture: Selectivity in Traditional Teaching/learning Systems in Four High Skill Music Traditions." *East-West Culture Learning Institute Report* 9 (1-2):1-9.

Trimillos, Ricardo D. 1986. "Music and Ethnic Identity: Strategies among Overseas Filipino Youth." *Yearbook for Traditional Music* 18: 9-20.

Trimillos, Ricardo D. 2008. "Histories, Resistances, and Reconciliations in a Decolonizable Space: The Philippine Delegation to the 1998 Smithsonian Folklife Festival." *Journal of American Folklore* 121 (479): 60-79.

Vallier, John. 2010. "Sound Archiving Close to Home: Why Community Partnerships Matter." *Notes* 67 (1): 39-49.

Vergara, Benito M., Jr. 1995. *Displaying Filipinos: Photography and Colonialism in Early 20th Century Philippines.* Quezon City, Philippines: University of the Philippines Press.

Villegas, Mark R., Kuttin Kandi, Roderick N. Labrador, and Jeff Chang. 2014. *Empire of Funk: Hip Hop and Representation in Filipina/o America*. United States of America: Cognella Academic Publishing.

Villegas, Mark R. 2016. "Currents of Militarization, Flows of Hip-Hop: Expanding the Geographies of Filipino American Culture." *Journal of Asian American Studies* 19 (1): 25-46.

Wald, Gayle, and Theodore S. Gonzalves. 2019. "Island Girl in a Rock-and-Roll World: An Interview with June Millington by Theo Gonzalves and Gayle Wald." *Journal of Popular Music Studies* 31 (1): 15–28.

Wang, Grace. 2015. *Soundtracks of Asian America: Navigating Race through Musical Performance.* Durham: Duke University Press.

Wang, Oliver. 2015. *Legions of Boom: Filipino American Mobile DJ Crews of the San Francisco Bay Area*. Durham: Duke University Press.

Wein, Clement. 1985. *Magindanao Folksongs: Songs of Life*. Cebu City, Philippines: Folklore Studies Program, University of San Carlos.

Wong, Deborah. 1994. "'I Want the Microphone': Mass Mediation and Agency in Asian-American popular music." *TDR* 38 (3): 152-167.

Wong, Deborah. 1997. "Just Being There: Making Asian American Space in the Recording Industry." In *Musics of Multicultural America: A Study of Twelve Musical Communities,* edited by Kip Lornell and Anne K. Rasmussen, 287-316. London: Prentice Hall International.

Wong, Deborah. 2004. *Speak it Louder: Asian Americans Making Music.* New York: Routledge.

Yamomo, MeLê. 2018. *Theatre and Music in Manila and the Asia Pacific, 1869-1946: Sounding Modernities.* Cham, Switzerland: Palgrave McMillan.

Yoder, Robert L. 2013. *In Performance: Walter Howard Loving and the Philippine Constabulary Band*. Manila, Philippines: National Historical Commission of the Philippines.

Discography

Bayanihan Philippine Dance Company. 1959-1961. *Bayanihan Philippine Dance Company*. [New York]: Monitor Records MFS 322, MFS 330, 33⅓ rpm, 2 LPs.

Bayanihan Philippine Dance Company. 1991. *Monitor Presents the Bayanihan Philippine Dance Company*. [New York]: Monitor Records, MCD 71322, compact disc.

Buena, Bert. 2002. *Rondalla Musicale*. [Manila, Philippines]: Dyna Music, compact disc.

Corales, Pilita. 1977. *Pilita: Great Songs from Filipino Movies*. Philippines: Plaka Pilipino TSP-5202, 33⅓ rpm, LP.

Fall Asleep with Powerful Waves at Night on Museddu Beach - Ocean Sounds for Deep Sleeping. 2019. YouTube video, 08:06:23. Posted November 20 by Naturaleza Viva - Sonidos y Paisajes Increíbles. Accessed July 22, 2020. https://youtu.be/btmjDyff6E8

Ibarra, Ruby. 2017. *Circa91.* Inglewood, CA: Beatrock Music Compound, compact disc.

Iskwelahang Pilipino Rondalla of Boston. 1995. *Crossing Over*. USA: Iskwelahang Pilipino Rondalla of Boston, compact disc.

Juan Silos, Jr. & Rondalla. 1958-2015. *Philippine Folk Dances, Volumes 1-15*. Quezon City, Philippines: Villar Records, 15 compact discs.

Katipunan ng mga Demokratikong Pilipino. 2006. *Philippines Bangon! Arise!: Songs of the Philippine National Democratic Struggle*. Washington, DC: Smithsonian Folkways PAR01029, compact disc. (Originally released in 1976 by Brooklyn, NY: Paredon, 33⅓ rpm, LP).

Linggisan - Ligaya Fernando-Amilbangsa. 2008. YouTube video, 00:06:17. Ligaya Fernando-Amilbangsa rehearses Linggisan with Pakaraguian Kulintang Ensemble for performance at Magkaugnay: Cultural Connectedness in Philippine Music and Dance on September 13th at John Ford Amphitheater. Posted August 29 by MaciejMezynski. Accessed July 22, 2020. https://youtu.be/aafKF_KZx8A

Maceda, José. 1961. *The Music of the Magindanao in the Philippines*. Washington, D.C.: Folkways Ethnic Library FE 4536A/B, 33⅓ rpm, 2 LPs.

Maceda, José and Vic de Leon. 1989. *Kulintang and Kudyapiq: Gong Ensemble and Two-string Lute among the Magindanaon in Mindanao, Philippines*. Field recordings of Jose Maceda and Vic de Leon. Quezon City, Philippines: Department of Music Research, UP College of Music, University of the Philippines Diliman, 33⅓ rpm, 2 LPs.

Mindanao Highland Music: Tradition and Change. 1998. Manila, Philippines: National Music Competitions for Young Artists Foundation (NAMCYA) and Cultural Center of the Philippines, compact disc.

The Mindanao Kulintang Ensemble. 1995. *Kulintang Traditional Gong Music from Mindanao, Southern Philippines*. Seattle: The Mindanao Kulintang Ensemble, compact disc.

Otto, Steven W., and Usopay Hamdag Cadar, eds. 1979. *Maranao Kakolintang: Philippine Gong Music from Lanao*. Recordings made in five villages around the Lake Lanao area in Mindanao. New York: Lyrichord Stereo LLST 7322, 33⅓ rpm, 2 LPs.

Santos, Tony. 1992. *Favorite Filipino Folk Dances.* [Manila, Philippines]: Dyna Records DYNA DNS-1004, compact disc.

Sayaw Philippine Folk Dances. 2004. Quezon City, Philippines: Vicor Music SCD-179, compact disc.

Silos, Juan Jr. 1959. *Philippine Folk Dances*. Quezon City, Philippines: Villar Records MLP5000-S, 33⅓ rpm, LP.

Tayuyon Music of the Panay Bukidnon, Western Visayas, Philippines. 2009. [Manila, Philippines]: Maria Christine Muyco, compact disc.

Filmography

Abraham, Edru. 1989. *Sayaw: A Video Documentary on Philippine Dance*. Tuklas Sining series. Manila, Philippines: Cultural Center of the Philippines. VHS

Aroy, Marissa, Niall McKay, Sally Jo Fifer, Larry Itliong, Larry Itliong, Philip Vera Cruz, Dolores Huerta, and Nick August-Perna. 2014. *Delano Manongs: Forgotten Heroes of the United Farm Workers*. New York: Media Factory. DVD.

Buenconsejo, José S. 2008. *The River of Exchange: Musics in the Social Relations between Aboriginal Manobos and Visayan Settlers in Agusan Valley, Mindanao Island, Philippines*. Quezon City, Philippines: Prince Claus Fund for Culture and Development, Office of the Chancellor, the University of the Philippines Diliman. DVD.

Cajayon, Gene, dir. 2003. *The Debut*. Culver City, CA: Columbia TriStar Home Entertainment. DVD.

Fábregas, Jaime. 2002. *José Maceda: National Artist for Music*. [Manila, Philippines: National Commission for Culture and Arts and the Cultural Center of the Philippines.] DVD.

Maceda, José, Antonio C. Hila, and Robin Daniel Z. Rivera. 1992. *Musika: A Documentary on Philippine Ethnic Music.* [Manila, Philippines]: Sentrong Pangkultura ng Pilipinas. VHS.

Muyco, Maria Christine M. 2009. *Ga Sibod Dai-a!: A Documentary Film*. [Quezon City, Philippines]: University of Philippines System. DVD.

Paragas, Diane, dir. 2019. *Yellow Rose.* Coming to theaters in 2020. Austin, TX: Home Away Productions. http://www.yellowrosefilm.com/

Pulido, Rod, dir. 2001. *The Flip Side.* United States: Puro Pinoy Productions.

Tiongson, Lito, Rowena E. Concepcion, Jina C. Umali, and Elena Rivera Mirano. 1992. *Musika: A Documentary on the Spanish Influence on Philippine Music*. [Manila, Philippines]: Sentrong Pangkultura ng Pilipinas. VHS.

Internet Resources

Association for the Advancement of Filipino American Arts & Culture (FilAm ARTS). n.d. "ANG SAYSAY NG FPAC: Legacy of FPAC." Accessed July 31, 2020. http://www.filamarts.org/about-2

Brandeis, Hans, and Johann Stockinger. 1993. Redesigned and updated, 1999. "Music and Dance of the Bukidnon-s of Mindanao: A Short Introduction." Accessed July 17, 2020. https://homepage.o2mail.de/brandeis/bukid_music.html

Brandeis, Hans. 1996-2008. "Traditional Music of the Ethnic Minorities on the Philippine Islands." Portal to Asian Internet Resources (Project). Accessed July 17, 2020. https://homepage.o2mail.de/brandeis/phil_music.html

Cultural Center of the Philippines. 2020. "CCP National Rondalla Workshop 2020." Accessed July 22, 2020. https://www.culturalcenter.gov.ph/events/workshop/ccp-national-rondalla-workshop-2020/details

Ellorin, Bernard B., and Kimberly Kalanduyan-Villanueva. 2019. "A Journey Home: Kulintang Music from San Diego to Mindanao." Accessed August 2, 2020. https://actaonline.org/a-journey-home-kulintang-music-from-san-diego-to-mindanao/

Filipino Youth Activities of Seattle (FYA) Drill Team. 2020. Facebook. Accessed July 26, 2020. https://www.facebook.com/FYA-Drill-Team-134245983264202/

Iskwelahang Pilipino of Boston. n.d. "IP Rondalla History." Accessed July 22, 2020. https://home.ipbahay.org/history-2/

MARANAO / iRANAOn / tag a RANAO Academy of Music and Arts. 2020. Facebook. Accessed July 6, 2020. https://www.facebook.com/groups/iranaonamusicarts

National Music Competitions for Young Artists Foundation (NAMCYA). 2018. "Vision, Mission and Core Values." Accessed July 22, 2020. https://namcya.com/about-namcya/vission-and-mission/

PASACAT Philippine Performing Arts Company. n.d. "About PASACAT." Accessed July 22, 2020. https://pasacat.org/history

Reference. 2020. "How Does Art Influence Society?" Accessed July 27, 2020. https://www.reference.com/world-view/art-influence-society-466abce706f18fd0

Republic of the Philippines. Office of the President. National Commission for Culture and Arts. n.d. "History and Mandate." Accessed July 22, 2020. https://ncca.gov.ph/about-ncca-3/history-and-mandate/

Rondalla Club of Los Angeles. 2020. "Past, Present, Future." Accessed July 22, 2020. https://rc-la.org/

Samahan Filipino American Performing Arts and Education Center. n.d. "About Samahan." Accessed July 22, 2020. https://samahanarts.org/about/

United States Census Bureau. 2019. "QuickFacts California." Accessed August 3, 2020. https://www.census.gov/quickfacts/CA

University of the Philippines Alumni & Friends Rondalla (UPAFR). 1995-2020. "About the UPAFR." Accessed July 22, 2020. https://www.upafrondalla.org/upafr.html

Index

A Time to Rise (book) 238, 241
Aballen (mixed Sambali and Ita) 192
adobo (a Philippine recipe) 131, 161, 217, 220
Adventist University of the Philippines Alumni - AUP Singers 222
AFAMILA Collection (Archiving Filipino American Music in Los Angeles, UCLA Ethnomusicology Archive, California Revealed) vii, ix, xxvi, xxviii, xxx, 264-309
African Americans xv, xvii, xxiv, 171-172, 175, 178, 180, 245, 247
Afro Cuban music 174
agong / agung (musical instrument) 22, 121, 141-143, 150, 167, 175, 315
Alcala, Nilo (composer) xxiv, xxvii, 216-228, 310, 316
Alliance for California Traditional Arts - ACTA 165-166, 170, 317
Alun Alun Dance Circle, Manila, Philippines (cultural performance organization) 124
Amilbanga Instruction Method - AIM 22, 90-91, 95-101
Amilbangsa, Ligaya Fernando vi, xxiii, 22, 88, 90, 95-101, 118, 120, 124-125, 167, 316
Anak Ng Bayan (organization) 247-248, 271
Angos, Leonilo "Boy" 57, 59, 64, 72, 77, 280, 316
anthropology / anthropological view 69, 79-81, 232, 245, 261
anti-Marcos xii, xxxvi, 2, 237-240, 256, 340
apl.de.ap / Pineda Lindo, Allan xvii, xxxvii, xl, 4, 318, 321
Apo Namalyari' (most commonly known as Mt. Pinatubo) 192-193
arnis (Philippine martial art form) 128-130, 270
Arroy, Marissa 4
Asian American xxxvi-xxxvii, 5, 8, 193, 202, 222, 236, 241, 246, 248, 326-338
assimilate / assimilation ix, xxi, xiv, xvi, xxxiii-xl, 23, 240
Association for the Advancement of Filipino American Arts and Culture - FilAm ARTS, Los Angeles, CA xxiv, xxvii, xxix, 3-4, 8, 53-54, 139, 185, 203-213, 253, 310, 316-319
Ata Manobo (Philippine ethnic minority indigenous group) xi, 28, 297, 317
ate (older sister, figurative) 9, 184, 334
Atwater Village, Los Angeles, CA 44
Austronesian 131
Autonomous Region (jazz band) 171, 174, 243, 315
Bagobo Tagabawa (Philippine ethnic minority indigenous group) 29
bahag 19, 44, 45-48
Balagtasan Collective (poetry) 49, 259, 271, 274, 284, 293
Bambu / De Pistola, Bambu (rapper) xxv, 4, 244-261, 266, 271, 273
bandurria 15, 55-58, 63-65, 70-71, 87, 274
bandurria I (Lead melody instrument in Rondalla) 63
bandurria II (Supporting melody to Banduria I in Rondalla) 63
barong (traditional Philippine shirt, more often worn by men) 249
Bataan, Joe xli, 4, 266-268, 272-273
Batangas (Philippine region) 27, 111
Batek (Filipino traditional tattoos) 85
Bautista, Chris 235, 284
Bayan (organization) 246-248
Bayan Ko (Philippine nationalistic song) xii
Bayang Magilliw (Philippine National Anthem) xii, xviii, 290
Bayani (hero) 131
Bayanihan effect 117-123
Bayanihan Philippine National Dance Company / Bayanihan xii-xiii, xvi, xxiii, xxxv-xxxvi, 10, 14, 16, 21, 23, 27, 57, 59, 61-66, 76-81, 89-91, 104-105, 110-111, 115, 117-122, 124, 154, 301
Beatrock Music (music label, Los Angeles, CA) xxv, 244, 251, 253, 259
bel canto classical singing technique 223
Benedicto, Conrad 159
BIBAK (Acronym for the major tribes in the Cordillera Mountain Region: Benguet, Ifugao, Bontoc, Apayao, and Kalinga) xiii, xxiv, xxxix, 14, 17, 44-47, 50-52, 66, 86, 110, 208, 299-300, 316
Bicolano (language, ethnolinguistic group from southeast Luzon) 66
binalig (Maguindanao kulintang piece) 142, 174, 183
Bindlestiff Studio (performance venue, San Francisco, CA) xxiv, 198-201
Bishop Amat High School, La Puente, CA 60
Black / Black Americans xxxviii, 71, 125-126, 172, 192, 211, 234, 236, 238, 241, 250, 256-260, 321, 337
Black Lives Matter xxiii, 125-126, 211, 234, 256-257
Black Panthers 172, 238
Blue Scholars (hip hop group) 249
Bohol (Philippine region) 255
bolo (machete) 25, 135
Bulosan, Carlos 2-3, 209, 239
Burlesque Las FilipinX (FilAm Arts event) 207, 209, 316
burong talo (Philippine martial arts-based dance) 91
Cabading, Caroline xxiv, xxvii, xxxvii, 171-184, 243, 310, 312, 315, 317
Cadar, Usopay Hamdag vi, xxi, xxiii, xxvii, 53, 69, 86, 118, 140, 146-151
Cajayon, Gene 5-6
Cal State University, Los Angeles - CSULA 87, 240, 242
California Revealed (website for digital archives) ii, vii, xxvi, 264-309, 310-322, 363
California State University - CSU (system) 87, 240, 242, 292, 312, 316, 324, 330, 333
Camaya Julian, Michelle xxv, xxvii, 19, 104-116, 310, 317
Campos, Marlo vii, xxi, xxv, xxvii, 59-72, 233, 310, 312-318
Canion, Jo 172, 183
canon xiii, xvii
Carter, Lolita Dinoso 14, 24, 108, 164
Castro, Christi-Anne xxi, xxiii, xxvii, 55-58, 270, 275, 284, 310, 322
Castro, John Manal 5-6
Catacutan, Alvin xxv, xxvii, 128-138, 310, 317
Chavez, Cesar 5, 236
Cheatle, Juliet Omli-Cawas 14
Chong, Ruby 105
Christian / Catholic xi, xv, xix, xxiii, 15, 87, 156, 172, 218-222, 232, 236, 274, 280,
civil rights xxxvi, 172, 241
classical music xiv-xv, xviii, 57, 229, 266, 269, 270, 279
colonize / colonization xxxiii-xliii, 23, 45, 56, 87, 114, 132, 140, 160, 179, 231-233, 236-237, 274
Constantino, Renato 236
Cordillera (northern Philippine mountain region, home to various ethnic minority cultural groups) 9, 17-18, 24-26, 45, 86, 173, 299, 316
Cordova, Fred and Dorothy 237, 242
Cotabato / Cotabato City 25, 117, 126, 140-141, 164-166, 317-318
Coughing While Asian (FilAm Arts Event) 211, 316
courtship 15, 17, 19, 89, 141, 149
Cultural Center of the Philippines (CCP) 56

Dadap, Michael "Mike" 57, 64
Daily Malong 152, 153, 160
Dakila (band, San Francisco, CA) xxxvii, 3,4
dalling-dalling / *daling-daling* (song popular in the Philippine Sulu archipelago and Malaysia xxx, 22-23
Darangen (Maranao epic tale) 19, 21, 110, 117-119, 150
Datu Piang kulintang iii, 25, 141, 155
David Henry Hwang Theater 208
De Guzman, Peter vii, xxi, xxiii, xxvii, 86, 88-92, 124-127, 167, 300, 301, 310, 315-317
De Leon, Bayani Mendoza 57, 64, 279
de Leon, Tagumpay "Pi" vi, xxxv, xl, 59, 63, 71, 280, 297, 322
decolonize 124, 126, 169,
Delano, CA 4-5, 236, 267, 272, 276
Delmundo, Nico xxv, 13-27, 104-116, 317
DePistola, Bambu (rapper) xxv, 4, 244-261, 266, 271, 273
Derobio, Pedoy (Philippine martial arts eskrima teacher, Hawaii) 135
derogatory term 19, 24-25, 45
diaspora ix-xviii, xxxiii, 5, 55, 84, 117-122, 128-129, 160, 168, 205, 233-234
Disney Hall, Los Angeles, California xxiv, 95, 221, 223, 316
DJ Phatrick 4, 248, 253
DJs, Filipino-American xxxvi-xliii, 4, 200, 208, 246, 248-253, 266, 268-273, 283, 293
Doloroso, Cora 76
Domingo, Silme 240-241
Duyog (Maguindanao kulintang piece) 142, 166, 170
edutainment (education plus entertainment) 25, 125
Ele, Barbara "Barbs" xxv, 74-87
Ellorin, Bernard vii, x, xxi, xxiii, xxvii, xxx, xxxv, 13–27, 47, 86, 88, 110, 126, 143, 148, 164-170, 183-184, 266-268, 272, 274, 282-283, 297, 310, 312-318
emic 22, 80, 118, 121
Entrepinay 145, 208
eskrima (Philippine martial art form) xvi, 60, 128-130, 270
ethnic studies xxxv-xli, 193, 238, 245, 240
ethnomusicology / ethnomusicologist vi-vii, xxvi-xxxi, xliii, 9, 12, 27, 47-48, 58, 68, 118, 147, 164-165,
eurocentric 230-232
Evangelista, Nicanor xxiv, 186-191
Facebook / FB xxx, 13, 25, 27, 53, 102, 137, 145, 147, 191, 211, 212, 270
Far West Convention - FWC 2-4, 235-243
Feliciano, Francisco 126
field research / fieldwork 168
Fil Am Family Cultural Group - Eagle Rock/Alhambra, CA (organization) 59, 63, 279, 281, 282, 297, 309
FilAm Arts / Association for the Advancement of Filipino American Arts and Culture, Los Angeles, CA (organization) xxiv, xxvii, xxix, 3-4, 8, 53, 185, 203-213, 253, 310, 316-319
FilAm Creative 208
Filipino Martial Arts - FMA xvi, xxv, xli, 60, 84, 89, 91, 128-138, 142-143, 168, 249, 258, 267-270, 317
Filipinx ix, xvii, xxiv, xxxiii, 6, 9-11, 125, 127, 207, 209, 211,
FilipinX for Black Lives (FilAm Arts Event) 211
Filmore Village, San Francisco, CA 171-172
FlipTop (record label) 254
FPAC - Festival of Philippine Arts and Culture, Los Angeles, CA xxi, xxvi, xxix, 4, xi, xii, 3-4, 7, 50, 53, 90, 91, 168, 185, 201, 203-206, 258-259, 266-270, 272-273, 276, 312, 315, 316, 319, 334-335, 339
Francis M (Philippine rapper) 246
Francisco, Angelo "Gelo" T. xxiv, 216-228
Ga'dang (Philippine ethnic minority indigenous group) 30
Gaje Jr., Grand Tuhon Supremo Leo - Pikiti Tersia Kali 129
galang (core value of respect) 81-84
gamelan (Indonesian gong music tradition) 173, 308
gandingan (Maguindanao set of four hanging knobbed gongs) 119, 141-142,
gangsa (Flat gongs played by the Mountain Tribes in the northern island of Luzon) xxxix, 9, 17-18, 27, 48-49, 61, 70, 178, 316, 317
Garuda fingers (in a beaklike shape, representative of an eagle deity) 133
Gershon, Grant (Artistic Director, Los Angles Master Chorale) 219
ghost stories 192-197
Ginto Seeds xxiv, 186-191
Gongsters Paradise (kulintang music festival started in San Francisco, CA) 156-163
Gonzales, Nitoy 16, 57, 59, 61, 276, 280
Gonzalves, Theodore S. x, xii, xxiv, xxxv, xxxvi, 3, 10, 117, 198-202, 239
Granada Hills, California 216-217
Grand Tuhon Supremo (high martial arts rank) 129
guerilla theatre 2
Guerrero, Amado 236, 256
Guro (honorific term for a master) 25, 86, 128, 134, 146, 157, 163, 164-166,
halo halo (Philippine shaved ice dessert) 208
Harbor Area Pilipino Youth - HAPY 3
Hawaii / Hawai'i xv, xxv, xxxiv, 75-76, 81, 211, 277, 253, 295
healing ritual x, xxxiii, 88, 110-111, 118-121, 129-130, 133, 142-143, 156, 192, 234
hip hop, Filipino xv, xxiii, xxv, xxxviii-xxxix, 4, 10, 12, 46, 49-52, 60, 84, 244-261, 266, 267, 271, 291, 292
Historic Filipinotown, Los Angeles, CA xxi, xxv, xxvi, 5, 245, 261, 270, 271, 284
House of Gongs xxv, 152-163
hula dance 75-76, 81, 276
I-Hotel / International Hotel, San Francisco 3, 171, 198, 239, 242-243, 315
Ibanez, Florante Peter xxiii, 5, 8, 238,
Ibanez, Roselyn Estepa 5, 236, 238
Ibarra, Ruby 6, 208, 251
igal (dance form from Sulu archipelago, Philippines, related to pangalay) 23, 143
Igorot 9, 17, 24-25, 44-49, 52-53, 117
Ilokano, Ilocano / Ilocana (Philippine language, ethnic group) xvii, xxiv, xxxiv, xxxix, 15,17, 178, 192, 229
ilustrado xxxiv, 15, 24
Immigration and Nationality Act of 1924 xxxiv
immigration, post-1965 xxxiii, xxxv-xxxvi,
improvisation 18, 63-64, 70, 90-91, 101-102, 120-121, 125, 134-13 141 5,-142, 147-150, 173
indigenous xxiv, xxxiii, xxxvii, xxxix, 28-43, 44-46, 89-90, 111, 117, 124, 127, 140, 165, 169, 179, 186-191, 192-197, 223, 234
Inosanto, Dan (Inosanto Blend Kali, Founder of Majapahit Silat) xxv, 128-129, 133-134
INVID (rock band) 49-50, 54, 266, 267, 271, 272, 283, 293
ipat / pag-ipat (Mindanao healing ritual) 156
Iskwelahang Pilipino (Filipino cultural school, Boston, MA) 57, 315
Isuda Ti Imuna - They Who Were First (theatrical production) 2, 239, 242
Itliong, Larry Dulay 5, 209-210, 236-237, 317

Jacinto, Ave xxv, 74-87, 337
Jacinto, Joel xxv, 69, 74-87, 206, 266, 272, 284, 292, 293, 337, 338, 340
Jafri, Suryadi "Eddie" (Penjak Silat practitioner, founder of Maphalindo Silat) 133
Jama Mapun (Philippine ethnic minority indigenous group) 88, 93
Jaranistas De Manila (Rondalla ensemble) 154
jazz, Filipino-American xiii, xxiv, xxv, xxxv-xli, 71, 162, 171-184, 200, 267, 268, 273, 275-276, 315
Jeepney Dash Records (record label) 200-201
Joel, Billy 219
Journey for Justice (book) 5, 209-210
Kaba Modern (dance company founded at UC Irvine) 46, 50
Kababayan (Filipino-American student organization at UC Irvine) 107, 238
Kabataang maka-Bayan (KMB) 247-248
kaganat sa Darangen (Maranao female holistic performance) 19-20, 118, 140, 141
Kai (Asian American R&B musical group from San Francisco Bay area) xxxvii, 259
kakini-kini (Maranao dance movement) 19-20, 118, 140-141, 147-148
Kalanduyan-Villanueva, Kimberly xxiii, 24-25, 110, 165-170
Kalanduyan, Danongan "Danny" Sibay iii, vii, xvi, xxiii, xxiv, xxvii, xxxix, 20, 86, 142-143, 146, 152-158, 164-170, 171-172, 177-178, 183-184, 266, 298, 299, 300, 312, 315, 318
Kalayaan Collective 237
kali / kaliradman / pagkalikali (Philippine martial art form) xvi, xxv, xxvii, 60, 128-138, 268, 310, 317, 331
kalinangan (culture) 84
Kalinga (Philippine ethnic minority indigenous group from Cordillera mountain region) xi, xxiv, 14, 17-19, 25, 31, 44-66, 114-115, 178, 298, 316, 317
kalis / kris (sword) 129-132
kamamatuan (old style Maguindanao compositions) 141-142, 165-166, 173
kamay-kamut (hand) 129
kamayan (Eating Filipino food by hand off of banana leaves) 207
Kanditagaonan (kulintang piece) 146, 149, 165, 312, 315
kangungudan (new style Maguindanao compositions) 141-142
Kapampangan (Philippine language, ethnic group) xvii, 15, 131, 178, 192
kapwa (shared sense of identity) xxv, 3, 82, 84, 85, 125, 127, 137, 191
karate 129-130
Kasulampid ("criss-cross" kulintang piece) 150, 184
Katipunan ng mga Demokratikong Pilipino - KDP (organization) 2-3, 238-242
katiwala (funding) 85
Kayamanan Ng Lahi Philippine Folk Arts - KNL (cultural performance organization) xiii, xxv, xxvi, xli, 52, 69-70, 74-87, 208, 267, 272, 274, 298-300, 317, 338, 340
KBL singers - Kasal Binyag Libing (Wedding, Baptism, Funeral singers) 220
Kiwi (rapper) 4, 245-249, 253, 258, 266, 273
Knitting Factory (popular music venue, Los Angeles, CA) 51
kolintang / kakolintang (Maranao gong music ensemble) 118, 140-141, 147
Kularts / Kulintang Arts (organization) 110, 152-153, 166, 309
kuleana (privilege, responsibility - Hawaiian) 76
kulintang (Percussion instrument that has a row of 8 gongs, or the name of the gong ensemble, found among ethnolinguistic groups in the Southern Philippines) kulintang iii, xv, xvi, xxi, xxiii, xxiv-xxv, xxvii, xxx, xxxix, xli, 10, 14, 19-25, 60-61, 69-70, 86, 88, 119, 136, 139, 140-144, 145-151, 152-163, 164-170, 171-184, 197, 243, 257-260, 266, 267, 268, 272, 275, 283, 293, 295, 297, 299, 309, 310, 312-317, 320-322
Kulintang Dialect (band) 158-160
kulintangan (gong music tradition found in the Sulu archipelago region, Philippines) 22, 88, 96, 142-143, 167-168, 314
Kulintronica (electronic / popular musician) xxv, 152-163
Kuljazz (jazz and Philippine music fusion) 174, 181, 184, 243
Kultura Kapwa (cultural performance group) 178-180, 243
kumu hula 76, 81
kundiman (Philippine art song genre) xii, xiv, xvi, xxxix, 209, 270
kuya (older brother, figurative) 9, 76, 183, 184, 216, 334
Labrador, Roderick xxv, 244, 245, 261
lahi (lineage) xvi
Lapu-Lapu 249
Larry Itliong Day (FilAm Arts Event) 209
Latvia 225
laud (Supporting melody to bass; tuned the same as octavina in Rondalla) 15, 55, 56, 63, 70
Lee, Bruce 128, 129, 133
lineage x, xvi, xxiii, xxv, 68, 70, 81, 86, 125, 129, 147, 168, 172
Linggisan (pangalay choreographed dance utilizing bird-like movements) 91, 92, 96-98, 100, 103, 315, 355
Lipat-Chesler, Eleanor xxi, xxii, xxvii, xxx, xxxi, 13, 44, 54, 59, 72, 86, 104, 116, 128, 138, 143, 145, 147, 149-152, 171, 216, 244, 310, 312-315, 318, 346
loob (inner self) 86, 164
Los Angeles City College - LACC 3
Los Angeles County Department of Arts and Culture 6
lowland / lowland Christian xii, xiii, xv, xix, xxxix, 15, 25, 117
lumad katutubo (indigenous) 85
Mabalon, Dawn Bohulano xxxiv, xlii, 5, 7, 318, 349
MacArthur Park, Los Angeles, CA 62, 208, 316, 317
maglalatik (Philippine folk dance using coconut shells) xi, 10, 108
Maguindanao / Maguindanaoan (Philippine ethnic minority indigenous group in Mindanao, southern Philippines) xxiii, 23, 25, 113, 114, 118, 120, 121, 125, 129, 140-144, 164-166, 180, 183, 297, 298, 317
Magwili, Dom 48, 290, 326, 339
Magwili, Sachiko 48
Malaya Filipino American Dance Arts, North Hills, CA (cultural performance organization) xxii, xxvii, 27, 72, 88, 89-92, 95-99, 103, 104, 106, 124, 127, 167, 303, 310, 312, 315, 316, 319, 321, 363
Malaysia 21, 22, 27, 111, 123, 133, 142, 144, 166
malong (Philippine tubular textile) 20, 23, 114, 118, 147, 148, 152, 153, 160, 357
Manandao, Taalao xxiii, 164, 166-168, 314
Mandaluyong, Manila, Philippines 218
Mandirigma (warrior) 131
Manila, Philippines xii-xix, xli, xlii, 19, 21, 22, 24, 56, 58, 74, 87, 92, 103, 117, 118, 123, 124, 129, 135, 144, 152-154, 173, 208, 235, 254, 274, 301, 316, 317, 334, 345, 347-356
Manila2MacArthur (FilAm Arts event) 62, 317, 320
Manilatown Heritage Foundation (organization) 171, 179, 180, 243, 315
Manilatown, San Francisco, CA 171, 179, 180, 243, 315
manong (grandfathers/founding fathers) 64, 316, 317
Maranao / Meranao (Philippine ethnic minority indigenous group in Mindanao, southern Philippines) xviii, xxi, xxiii, 14, 19,

20, 21, 26, 61, 110, 113-121, 123, 126, 140-143, 144, 146-151, 165, 166, 169, 174, 297, 312, 314, 346, 347, 350, 355-360
Marcos, President Ferdinand xii, xxxv-xxxvi, 2, 237-242, 246
Maria Clara 10, 15, 24, 117, 154, 232, 316
Marina Del Rey, CA 134
martial law xii, xxxv-xxxvii, 2, 23, 231, 237-239, 242, 255, 353
Matherne, Neal xxiii, xlii, 9, 12, 350
MC / emcee 246, 252, 271, 273, 302
Mendoza De Leon, Bayani 57, 64, 282, 340
migration, Filipino xli, xlii, 192, 193, 261, 345, 350
mimetic dance 142, 143
Mindanao (island region in southern Philippines) xviii, xxx, xliii, 2, 3, 10, 15, 19, 20, 25, 54, 89, 110, 116, 117, 120, 123, 127, 129, 136, 140, 142-144, 146, 150, 151, 153, 156, 158, 160, 161, 163-166, 169, 170, 225, 275, 297, 345, 346, 347, 350, 351, 355, 356
Mixed Martial Arts - MMA 133
Mobile DJs xix, xliii, 200, 246, 354
Monal, Faisal vii, 121, 123, 156, 166
Monitor recordings xii, xix, 58, 145, 354
Montoya, Carina 5, 7, 350
Moro 2, 3, 10, 19, 23-25, 45, 119, 122, 148, 168, 353
Morro Bay xxxiv, 131
Muay Thai (Thai traditional kickboxing) 133
musicology 46, 58
National Democratic Front - NDF 2, 238
National Federation of Filipino American Associations - NaFFAA (organization) 205, 213, 345, 348, 349
National Music Competitions for Young Adults - NAMCYA 56, 144, 355, 356
Native Guns (hip hop/rap group) 4, 246, 248, 249, 266, 268, 273
native practitioner xxiii, 14, 20, 90, 164, 166, 168, 169
Navarrete, Rex 4, 199
Navidad, Joe 246, 247
New People's Army - NPA 238
Noblezada, Eva 6
non-profit organization xxiv, 122, 203-207, 212, 213, 316, 346, 349, 350
Nuñez, Flip 172, 183, 296
Obusan, Ramón xiii, 10, 64, 79, 81, 298-301
Octavina (Counter melody instrument to Banduria I & II; Tuned an octave lower in Rondalla) 15, 55, 56, 63, 65, 70, 71, 316
onor (Maranao term for respected female) xxiii, 19-21, 110, 113, 118, 119, 140, 141, 145, 147, 148, 150, 151, 312
oral tradition xxiii, 19, 20, 21, 110, 113, 118, 119, 140, 141, 145, 147, 148, 150, 151, 312
Paco Park Presents (Philippine television show) 218
Pakaraguian Kulintang Ensemble - PKE (cultural performance organization) vi, xxii, xxvii, xxx, xxxi, xliii, 25, 54, 72, 88, 89, 91, 98, 103, 106, 110, 116, 138, 143, 144, 149-151, 163, 169, 197, 267, 272, 275, 283, 293, 295, 297, 310, 312-316, 320-322, 363
palabunibunyan ensemble 140, 141, 142
Palabuniyan Kulintang Ensemble (cultural performance organization) 141
pamana (legacy) 19, 83, 106, 131
Pamana Kali (martial arts school) xxv, xxvii, 127, 128, 131, 134, 137, 138, 310, 317
pananagutan (responsibility) 85, 86
Panay Bukidnon (Philippine ethnic minority indigenous group) 36
pandanggo sa ilaw (Philippine folk dance using candles in glass cups) 16
pangalay (dance form from Sulu archipelago, Philippines) xxiii, 22, 53, 88-103, 113, 120, 124-127, 143, 166-168, 180, 197, 315-317, 347
pangalay ha taas pattong / pamansak (pangalay dance atop bamboo poles) 23, 88, 89, 91, 120
Panis, Alleluia 105, 110, 152, 153
Paragas, Diane 5, 8, 355
Parangal Dance Company (cultural performance organization) xxiii, xxvii, 28, 43, 152, 310, 317
Parnes, Samuel x, xvii, xxi, xxxiv, xxxv, xxxvi, xlii, 58, 71, 276, 279-282, 284-295, 297, 309, 350
PASACAT Philippine Performing Arts Company, San Diego, California (cultural performance organization) xxxvi, 27, 57, 58, 65, 104, 106, 110, 356
Pasil, Kalinga (municipality in Kalinga province, Philippines) 14, 17
Pasion, Toni 138
PCN - Philippine Cultural Night / Pilipino Cultural Night xii, xvii, xxi, xxiii, xxiv, xxxvi, xliii, 9-13, 45, 47-49, 52, 53, 59, 60, 65, 66, 69, 70, 72, 87, 106-108, 111, 114, 122, 153, 154, 157, 239, 285, 322, 324, 326-340
Pearl of the Orient Dance Company, Hawaii (cultural performance organization) 81
pekiti-tirsia kali (Philippine martial art form) 129
pensionados xxxiv
performance art, Filipino American 202, 208, 346
Philippine Chamber Singers Los Angeles, CA 216, 219, 220, 224, 228
Philippine Constabulary Band xxxiii, xliii, 71, 347, 353, 354
Philippine Consulate of Los Angeles 208, 209, 220, 326
Philippine Cultural Night / Pilipino Cultural Night - PCN xii, xvii, xxi, xxiii, xxiv, xxxvi, xliii, 9-13, 45, 47-49, 52, 53, 59, 60, 65, 66, 69, 70, 72, 87, 106-108, 111, 114, 122, 153, 154, 157, 239, 285, 322, 324, 326-340
Philippine Expressions Bookshop 207, 208, 210, 212
Philippine Madrigal Singers of the University of the Philippines, Diliman / UP Madrigal Singers xxiv, 216-219, 222, 225, 226, 228, 316
Philippine Women's University (PWU) 76
Pilipino xii, xix, xxiii, xxvi, xxxiii, xxxv, xli, xlii, 2, 3, 6-10, 12, 46, 47, 52, 57-59, 72, 75, 76, 87, 102, 104, 122, 153, 199, 208, 209, 211, 229, 234, 236-239, 242, 248, 261, 270, 272, 273, 279, 282, 284, 290, 291, 297, 301, 303, 308, 315, 316, 323, 324, 326-348, 350-356
Pilipino language / Tagalog xvii, xviii, xi-xiv, xvii-xviii, xxxix, 9, 15, 16, 111, 114, 128, 131, 174, 192, 198, 199, 224, 247, 271, 275, 283, 284, 288, 333-335
Pilipino Worker's Center (PWC) xxii, 6, 208, 209, 211
Pilipino Workers Center, Los Angeles, CA xxii, 6, 208, 209, 211
pilipinx xxxiii, 151, 194
piNoisePop (music festival) 200
pinoy rock 50
pistahan 16
Polyphonic Society of Mandaluyong 218
Potri / Putri / Onor / Bai (royal/honorific category) xxiii, 19, 20, 21, 110, 113, 118, 119, 140, 141, 145, 147, 148, 150, 151, 312
Presas Brothers, The - Remy Presas founder of Modern Arnis and Ernesto Presas Jr. Founder of Kombatan 130
primitive / primitiveness xxxiii
Principe, Darleen xxiv, xxv, xxvii, 74-87, 171-184, 216-228, 310, 315

Pulido, Mark 337, 338
Pulido, Ron 8, 356
Querian, Lydia xxv, 152-163, 317
Querian, Ron xxv, 152-163, 317
R&B music, Filipino-American xxiv, xxxvii, xli, 50, 159, 171-173, 183, 266-269, 272, 273
race xxxviii, xlii, xliii, 54, 116, 145, 163, 175, 176, 202, 208, 223, 226, 230, 231, 252, 261, 345, 346, 350, 352-354
Ramón Obusan Folkloric Group, Manila, Philippines (cultural performance organization) xiii, 10, 64, 79, 81, 298-301
rattan 132, 141
REDCAT Theater (Disney Hall, Los Angeles, California) 229, 232, 316
Rees, Helen vi, xxi, xxvii
refugee experience xxiv, 195
Respicio Koerner, Mae 5, 7, 349
Reyes Aquino, Francisca 10, 110, 111, 117
Reyes-Tolentino, Francesca xii, xviii, 12, 351
Reyes-Urtula, Lucrecia 10
Rizal Day xii, xiii, xxxiv, xli, 347
Rizal, José xii, 24, 254, 348
rock bands, Filipino-American xxvii, xxxvii, xxxix, 50
Rocksteady Rondalla (cultural performance organization) xxii, xxv, xl, 62, 65, 72, 208, 312, 363
Romasanta, Gayle 5, 7, 349
rondalla (Ensemble of plucked stringed instruments that includes: Banduria, Octavina, Laud, Guitar, and Bass) x, xii, xviii, xxii, xxiii, xxv, xxxv, xxxix, xl-xlii, 10, 12, 15, 16, 24, 27, 55-72, 87, 104, 111, 122, 154, 173, 179, 208, 268, 270, 273, 274, 279, 282, 285, 291, 292, 297, 299, 300, 312, 315, 321, 322, 335, 345, 346-348, 350, 351, 354-356, 363
Rondalla Club of Los Angeles - RCLA (cultural performance organization) xli, 11, 57-59, 62, 63, 64, 65, 70, 72, 87, 122, 299, 316, 356
rondallista (Rondalla musician) 70
Ruanto-Ramirez, J.A. xxiv, 192, 197
Ruskin, Jesse xxix, xxxi, 351
Russell, Maureen vi, xxi, xxix, xxxi, 351
Sabah, Malaysia 22, 27, 123, 142, 144, 166, 170
sabong (Philippine cockfighting tradition) 129
Sacred Heart Church, San Francisco, CA 172
sagayan (Maguindanao warrior dance) 34, 118, 120, 121, 125, 126, 228, 316, 317
sakuting (Philippine traditional stick dance) 108, 132, 135, 138
salamat (thank you) 138
salidsid (a traditional Kalinga dance from the Cordillera Mountain Region) 61
saling lahi (to pass on culture) 85
Salonga, Lea 4, 6, 292
Sama (Philippine ethnic minority indigenous group from the Sulu Archipelago region and Malaysia) 21-23, 27, 88, 93, 97, 111, 113, 114, 120, 140, 142-144, 164, 166, 167, 170
Sama-Bajau / Sama-Bajaw 88, 111, 123, 140, 144, 170, 347
Sama-Bihing 167
Sama-Dilaut 167, 351
Samahan Filipino American Performing Arts and Education Center, San Diego, CA (cultural performance organization) xxv, xxvii, 13-16, 18-24, 27, 57, 58, 65, 72, 104-116, 164, 165, 169, 197, 211, 310, 316, 356, 363
Samahang Pilipino student organization (UCLA) xxi, xxxvi, 7, 12-14, 46, 52, 69, 75, 76, 87, 243, 248, 294, 323, 324-340
Sambali Aeta Aballen (mixed Sambali and Ita Philippine ethnic minority indigenous groups) 192
Sampaga, Rex 48, 285
San Diego State University - SDSU 106, 211, 236, 282-283
San Francisco State University - SFSU xxxvi, 155, 199
sanggot (Philippine curved knives) 130
Sanskrit 128
Santa Monica College, Santa Monica, CA 97, 102, 125, 126, 316
sarunay (small instrument using 8 metallic hanging knobbed gongs, from Mindanao, southern Philippines) 164
second generation xiii, 9, 10, 87, 164, 184, 228
Seeger, Anthony vi, xxviii, xxxi, 352
sensei 128
Sibayan, Andre 5, 7, 349
silat kuntao / kuntao silat (Philippine martial arts form) 132, 168
Simbol, Will xxi, xxv, xxvii, 59, 60, 72, 310, 316, 317
sinawai (weaving drill in Filipino martial arts) 134
singkil (A popular dance by Bayanihan Folk Dance Company inspired by the Maranao dance, Kasingkil from Mindanao) xxxvi, 10, 20, 21, 61, 105, 110, 113, 116, 118, 119-123, 151, 347
Sining Bayan 2, 3, 240
sinulog (Maguindanao kulintang piece) 121, 142, 165, 166, 173
sinulog a kamamatuan (Maguindanao kulintang composition in the old-style) 165, 173
SIPA / Search to Involve Pilipino Americans, Los Angeles, CA (organization) xxi, 3, 8, 52, 72, 102, 236, 237, 243, 252, 253, 258, 281, 292, 293, 316, 317, 334
Sirisute, Ajarn Chai - World Thai Boxing Association 133
Smeagol (rock band) 49, 52
SoMa (SoMa Pilipinas - South of Market neighborhood in San Francisco, California) xxiv, 182, 184, 198, 201
Southern California Pilipino-American Student Association - SCPASA xxxvi, 116, 151, 197, 321, 325, 329-331, 335
Spanish colonization / Spanish colonial 45, 56
Spanish *comparsas / estudiantinas* 45, 56
spoken word xxiii, xxiv, xxxix, xli, 4, 6, 50, 199, 246, 267, 269-272, 274, 283, 284, 293
St. John Baptist Church, Granada Hills 217
St. John Bosco High School, Bellflower, CA 62
St. Louis World's Fair - 1904 Louisiana Purchase Exposition xxii, xxxiii, xxxiv, xliii, 54, 116, 163, 350, 351, 353
St. Malo, Louisiana xxxiv
staged performance 9, 10, 88, 120, 233
Stockton, CA xlii, 7, 129, 241, 242, 349
Subanen (Philippine ethnic minority indigenous group in Mindanao) 37, 38
Subic Bay xvi, xix, 192, 352
subli (a dance from Batangas honoring the Holy Cross) 61
suite - Maria Clara Suite (a compilation of dances representing particular Philippine regions or time periods) 10, 24, 117
suite - Mindanao Suite / Muslim Suite / Moro Suite (a compilation of dances representing particular Philippine regions or time periods) 10, 15, 45, 117, 119, 122, 168
suite - Mountain Suite / Cordillera Suite / Igorot Suite (a compilation of dances representing particular Philippine regions or time periods) 9, 15, 46, 47, 117
suite - Rural Suite (a compilation of dances representing particular Philippine regions or time periods) 117
suite - Rural Suite / Country Suite (a compilation of dances representing particular Philippine regions or time periods) 10, 117

suites / folkloric dance suites xxxiii, 9, 10, 14, 15, 16, 19, 20, 78, 107, 117
Sulu Archipelago xxiii, 21, 22, 27, 88, 91, 93, 97, 103, 104, 111, 117, 118, 120, 124, 140, 142, 164-168, 197, 347
Sumbrada (Philippine martial arts kali drill) 134
Sunday Jump 6
Syracuse University, NY 216, 219
systems-thinking approach 4, 203-213, 352
Taekwondo 130
Tagalog (language/ethnolinguistic group) xi-xiv, xvii-xviii, xxxix, 9, 15, 16, 111, 114, 128, 131, 174, 192, 198, 199, 224, 247, 271, 275, 283, 284, 288, 333-335
tagunggu' (gong music genre from Sulu Archipelago) 120, 140, 142, 167, 168, 315
Talusan, Grace vii, 208
Talusan, Mary xxi-xxiii, xxv, xxvii, xxix, xxx-xxxiv, xxxix, xliii, 11, 13, 23, 44, 48, 54, 59, 62, 72, 86, 104, 116, 144, 152, 163, 171, 184, 244, 268, 271, 283, 293, 297, 310, 312-322, 352, 353, 363
tambul (indigenized wooden snare drum) 22, 121, 142, 167
Tambuli Dance Group of Mindanao State University, Philippines 89, 117, 118, 120
Tanega, Patrick xxv, 59, 72, 317
Tatlong Rondalista (Three Rondalla Players, an ensemble) 64, 302
Tausug / Ta'u Sug (Philippine ethnic minority indigenous group in the Sulu Archipelago) xix, 14, 21-23, 39, 40, 88, 93, 97, 111-115, 120, 140, 142-144, 166, 167, 283, 353, 354
Tawi-Tawi / Tawitawi xxx, 23, 89, 90, 97, 118, 120, 164, 166, 167, 168, 308, 314, 351, 363
taxi dance halls xxxiv, xxxv, xlii, 346, 350
Tboli / T'boli (Philippine ethnic minority indigenous group in Mindanao) 41, 42, 317, 348, 350
The Debut (film) 5, 6, 8, 259, 260, 316, 355
The Music Center, Los Angeles 81, 95
theater, Filipino American xxiii, xxiv, xxxi, 8, 14, 54, 89, 103, 106, 107, 108, 112, 116-118, 124, 128, 138, 151, 178, 198-201, 208, 209, 213, 218, 268, 279, 280, 282, 316, 317, 345, 355
theatrical narration 9, 10
Third Wave (jazz band) 172, 336
tinikling (a popular bamboo pole dance from Leyte) 9, 12, 16, 17, 67, 105, 108, 110, 154, 271, 292, 315
titos and *titas* ("Uncles and Aunties," can be figurative) 217
Tolentino, Casimiro 240
Töngi-Walters, Giselle xxiv, xxvii, 4, 203, 208, 212, 213, 310, 316, 317
tongue in A mood (theater troupe) 199, 201, 202, 346
Torrance, CA 127, 128, 132, 137, 138
trance dance 143
transnational xvi, xvii, xxxi, 54, 116, 138, 151, 164, 169, 257, 353
Trias, Mike 49
Tribal Tour (cultural education program for Filipino-Americans led by Alleluia Panis) 166, 297
Trimillos, Ricardo D. vii, ix-xix, xxii, xxxiv, xxxvii, xxxviii, xl, xliii, 144, 298, 299, 340, 353, 354
Tungkil (kulintangan gong ensemble piece from Sulu archipelago region) 143, 166, 168
Ube Arte Collection (archival collection, UCLA Ethnomusicology Archive, California Revealed) vii, xxvi, xxvii-xxx, 310-322
Ube Arte, LLC (cultural performance and research organization) ii, vii, xxi, xxii, xxvii, 104, 112, 244, 257, 363
UCLA Center for Southeast Asian Studies xxvii, 143, 147, 243
UCLA Ethnomusicology Archive ii, vi, vii, xxvi-xxx, 264-309, 310-322, 363
Ugnayan Youth for Justice and Social Change 247
Ultimate Fighting Championship - UFC 133, 137
Union of Democratic Filipinos - KDP 2-3, 238-242
United Farm Workers Union - UFW 3, 5, 237
University of California - UC (system) ii, vi-vii, xxi, xxvi-xxx, xxxvi, 3, 5, 9-11, 46-47, 49, 51, 69-70, 75-77, 87, 90, 105-107, 110, 147, 184, 238, 241-245, 251, 260, 310-344, 363
University of California at Los Angeles - UCLA ii, vi-vii, xxi, xxvi-xxx, xxxvi, 3, 5, 46-47, 49, 51, 69, 75-77, 87, 90, 147, 184, 238, 241-245, 251, 260, 310-344, 363
University of California Berkeley 47, 242
University of California, Davis - UC Davis 242
University of California, Irvine - UC Irvine 46, 70, 105, 107, 110, 238
University of California, Riverside - UCR 9-11
University of California, San Diego - UCSD 106, 239, 242
University of San Francisco 154
University of the Philippines - UP xxiv, 57, 154, 216-217, 228,
University of the Philippines Los Baños - UPLB 217
University of Washington, Seattle iii, 147, 237, 240-242
UP Concert Chorus / UP Concert Choir / UP Madrigal Singers xiv, 218, 222, 225
UST Singers Alumni (University of Santo Tomas) 221-222
utang na loob (debt of gratitude) 164
uya uy (a theater dance inspired by the Ifugao celebration from the Cordillera Mountain Region) 61
Valencia, Diane xxiv, 186-191
Valentin, Rolanda 81
Vallier, John vi, xxvi, xxix
Velasco, Pete 236
Vera Cruz, Philip 235, 236, 237
Veterans, Filipino xviii, xxvi, 5, 241, 245, 261, 315
Viernes, Gene 240-242
Villabrille, GM (Grandmaster) Floro - Hawaii 129
village to stage model (performance practice guided by field research) 14, 20, 25, 27, 66, 77-81, 85-86, 88-92, 97, 105, 108, 110, 117, 118, 125, 164-170, 180-192
Vinluan, Ermena 239
Visayan (Philippine language, ethnic group) xii, 15, 72, 131, 158, 178, 224
Visions of a War Bride (theatrical production) 3, 239-240
Walnut Creek, CA 153, 154
Wandag, Jonathan xxi, xxiv, xxxvi, 24, 44-54
western music xxxiii, xl, 175, 229
Whang-Od (indigenous elder, world-renowned tattoo artist) 48
Whitney High School, Cerritos, California xxxvi, 11, 12, 69, 122, 322
World of Wandag (film and video game scores) 44
Yakan (Philippine ethnic minority indigenous group in Mindanao) 21, 43, 88, 93, 317
Yoruba 245
YouTube xxxvii, 49, 52, 53, 60, 63, 67, 71, 94, 112, 122, 162, 219, 226, 260
Zamboanga (region in Mindanao, southern Philippines) 21, 153

Our Culture Resounds, Our Future Reveals Project Partners

Ube Arte is a Southern California-based collective of professional musicians, dancers, and academics with a shared mission to advance Philippine cultural research and education among the Filipino/a/x-American community. Co-founded by Dr. Mary Talusan Lacanlale, Dr. Bernard Ellorin, Marlo Campos, Eleanor Lipat-Chesler, Nicole Mae Martin, and Peter de Guzman, Ube Arte members have performed both separately and together, as senior/founding members of the Pakaraguian Kulintang Ensemble, Malaya Filipino-American Dance Arts, Rocksteady Rondalla, the GUNITA Collective, and Samahan Filipino-American Performing Arts and Education.

Established in 1961, the **UCLA Ethnomusicology Archive** is a world-renowned research archive dedicated to the study of musical traditions from around the globe. The Archive's collection of more than 150,000 audio, video, print, and photographic items documents musical expressions throughout the world and includes unique field recordings as well as rare commercial recordings. In addition to preservation and access, the Archive offers a wide range of research, outreach, and educational services. From international scholars to local community members and UCLA students and faculty, the Archive is recognized locally and internationally as an important center of ethnomusicological research and discovery.

California Revealed is a State Library initiative to help California's public libraries, in partnership with other local heritage groups, digitize, preserve, and provide online access to archival materials - books, newspapers, photographs, audiovisual recordings, and more - that tell the incredible stories of the Golden State. California Revealed also provides free access and preservation services for existing digital collections, including technical advice and guidance, for partner organizations with in-house digitization programs.

Tawi-Tawi banig photo courtesy of Oggie Ramos

Our Culture Resounds, Our Future Reveals brings together Filipino American performing artists and scholars to provide a resource for exploring the multifaceted motivations, perspectives, and experiences of a community that has a long legacy of performance in California. Through intimate interviews, thoughtful essays, and vivid photographs as well as archived videos on California Revealed, this work opens up spaces to discuss, debate, and discover Filipino Americans' unique contributions to culture and performance.

Eleanor Lipat-Chesler (Co-Editor, Contributor) is co-founder of Ube Arte performing arts research and education organization and a founding member of Pakaraguian Kulintang Ensemble.

Dr. Mary Talusan Lacanlale (Co-Editor, Contributor) is co-founder of Ube Arte, an assistant professor at California State University Dominguez Hills, and performs with the Pakaraguian Kulintang Ensemble.